

Don't distribute it anywhere else!

preface

When I was young, I loved flowers. I especially liked the azaleas that bloom in the flower bed in front of the house in spring. As a child, I remember picking a few flowers and staring at them all day until they

withered. But after spring passed, it was a pity that the rhododendrons no longer bloomed.

By using colored pencils, I was able to make my favorite azalea as much as I wanted. In my childhood It was the happiest time in the world.

Drawing seems to be a fun hobby. I imagine what I like in my head, transfer it to paper, and when I see the finished picture, I feel really good whether I drew it well or not.

Still a picture I made. It's mine anyway, but I hope it's a well-drawn picture if at all possible. It's fun to draw your favorite azalea, cat, and salmon sushi, but it makes me feel better when the finished picture looks great.

This book generously contains what I have studied for those who want to draw characters and characters well. It would be great if you could draw better than yesterday when you draw after you close the book...

It would be better if you could draw more happily than yesterday.

The world is as wide as the sea, and there are so many things that can be painted. Just like tuna.

Palino

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Instagram: @ninotuna



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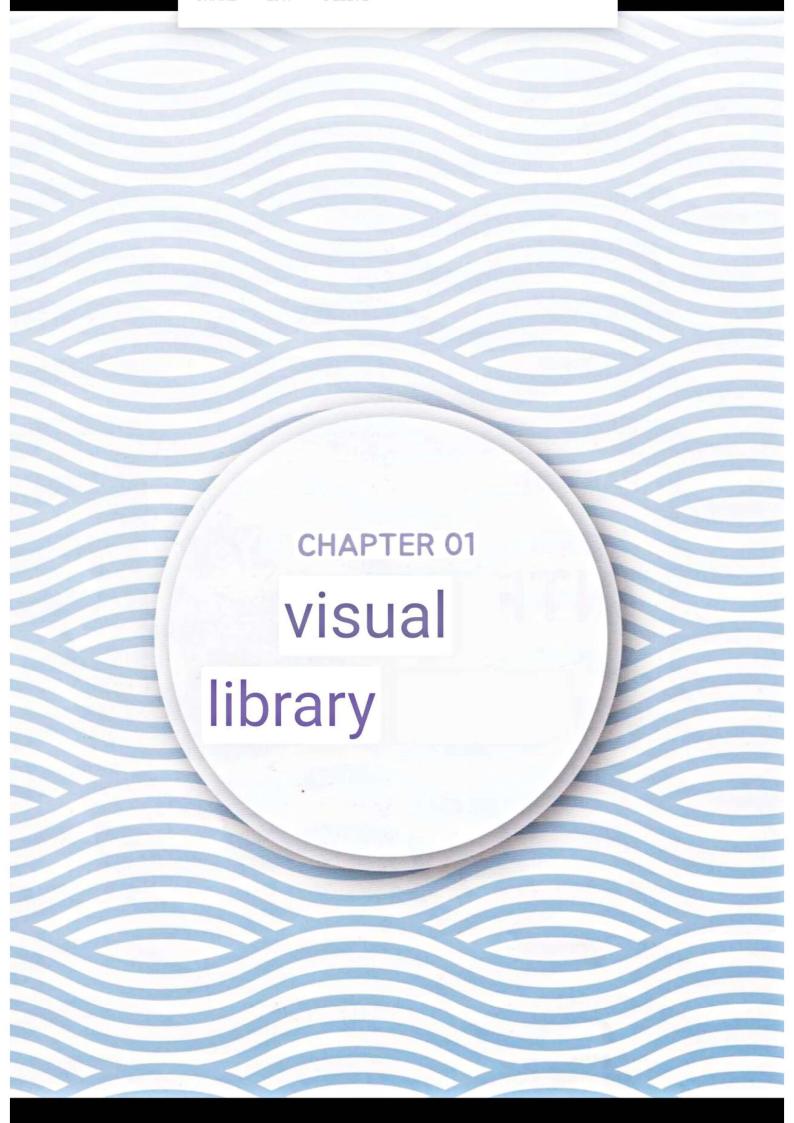
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PART 01

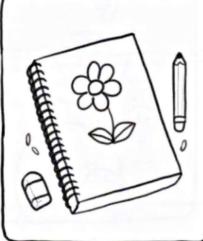
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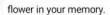


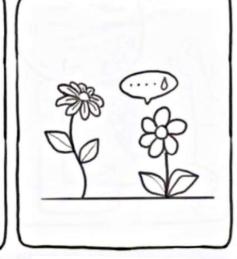


You draw a flower one by one.

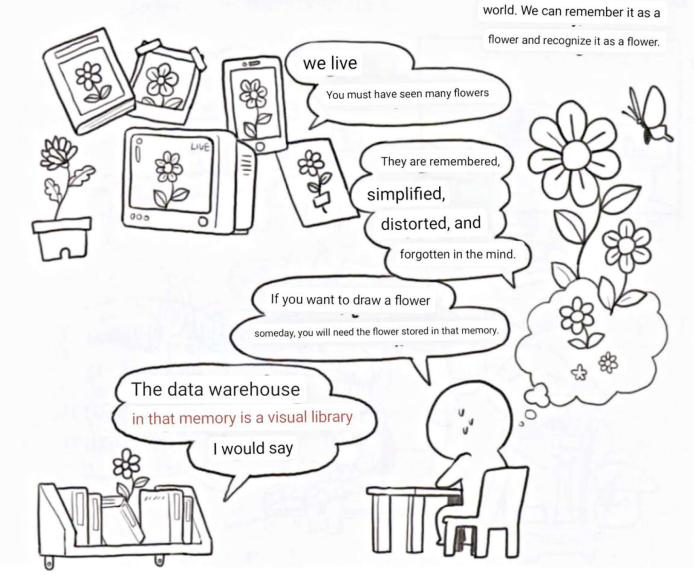


You must have painted a certain



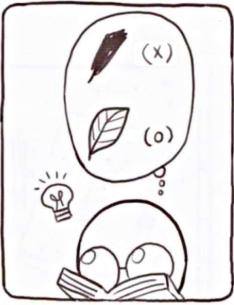


Although there is no such thing as a flower in the

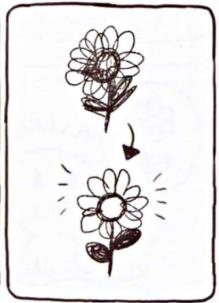




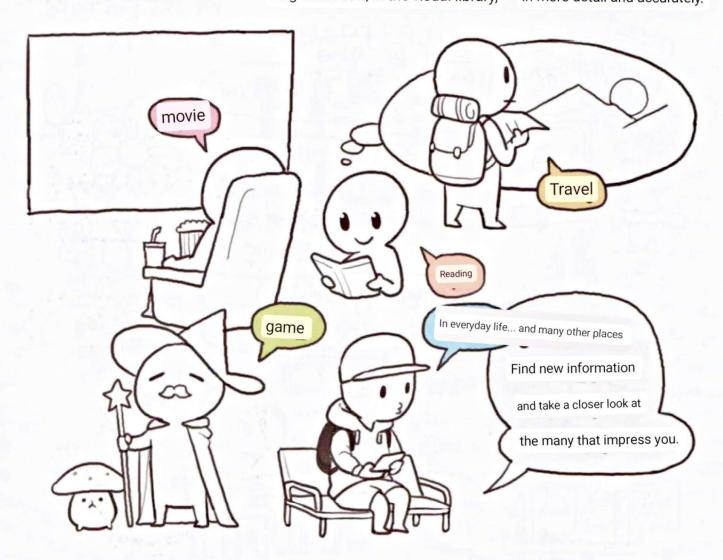
Even if I couldn't draw well



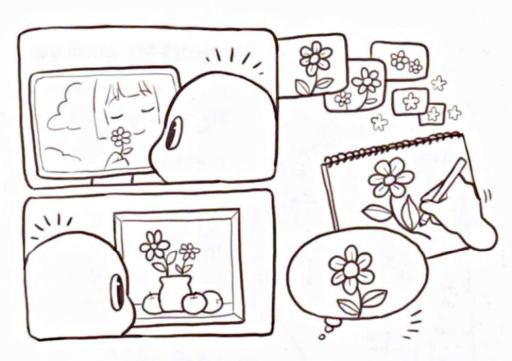
If you save new information about
it, or detailed information you
forgot about it, in the visual library,



When I redraw it, I can remember and draw it in more detail and accurately.







Even if you want to draw something,

it is difficult to draw with

a lack of information about it.

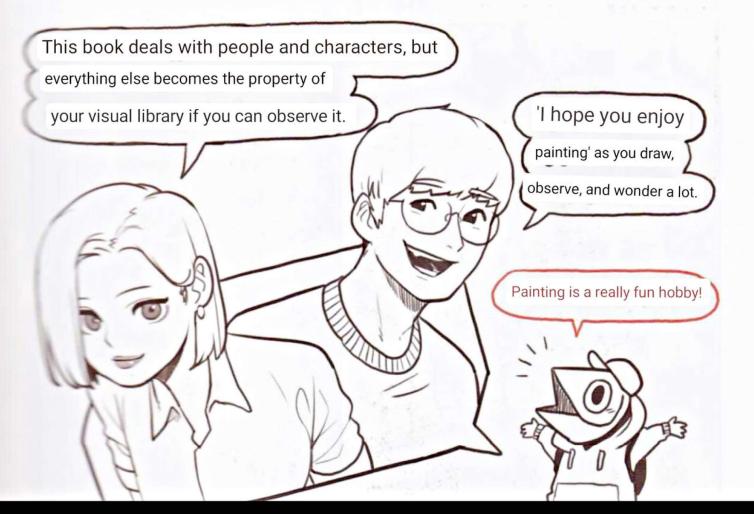
Make it your own by repeating the

process of observing, remembering,

and understanding it carefully.

Only then can you draw a picture that the viewer understands and that can communicate

without language, that is, a well-drawn picture.



Before you start with the goal of drawing well

First of all, I recommend that you think about what you want to draw first in your

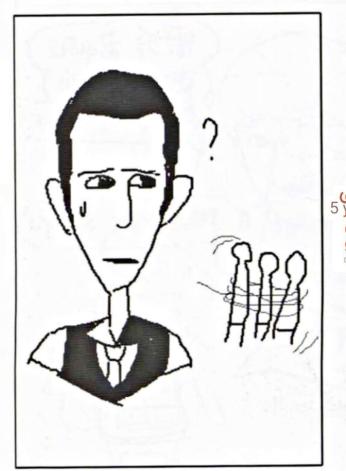
mind. I often draw things I like and want to have. When I

was drawing what I liked, the thought of wanting to draw well

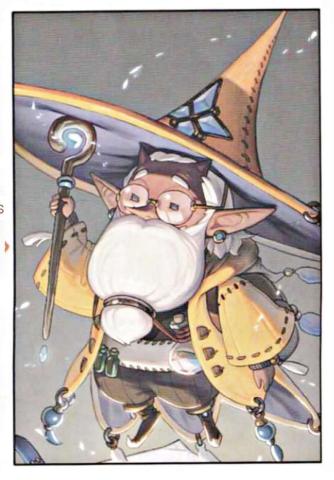
was the driving force that kept me drawing until now.

Although digital drawing looks colorful and attractive, digital drawing is always just one of the tools for drawing, so always have a paper and pen with you and enjoy the fun of drawing. If you keep doing it, your skills will improve, so don't be impatient and I hope you can enjoy drawing on your own forever.

2012 Paint (window XP) mouse



Photoshop CS5 Cintiq 13 HD 2016



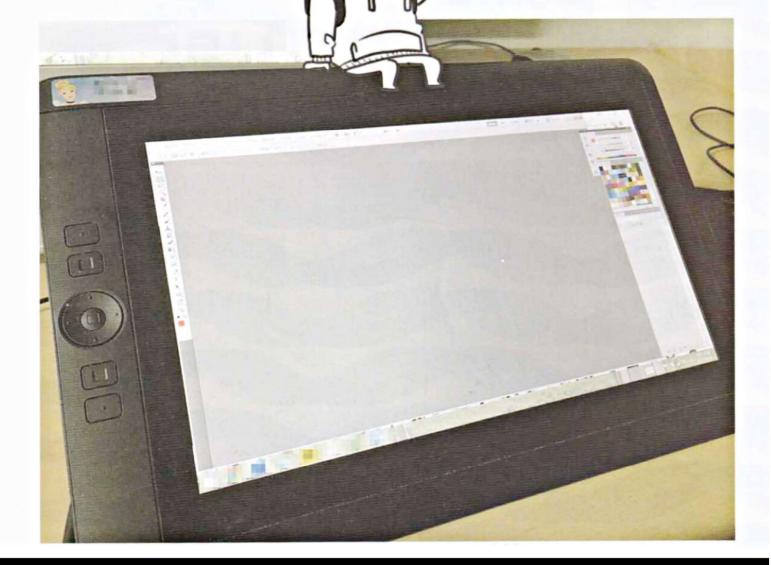
Especially good for drawing work, but not essential!

Written based on Wacom

Cintiq 13 HD Photoshop

CS5 (Korean).

It is not a program designed for drawing,
but it is the most used program because various
functions can help with drawing.

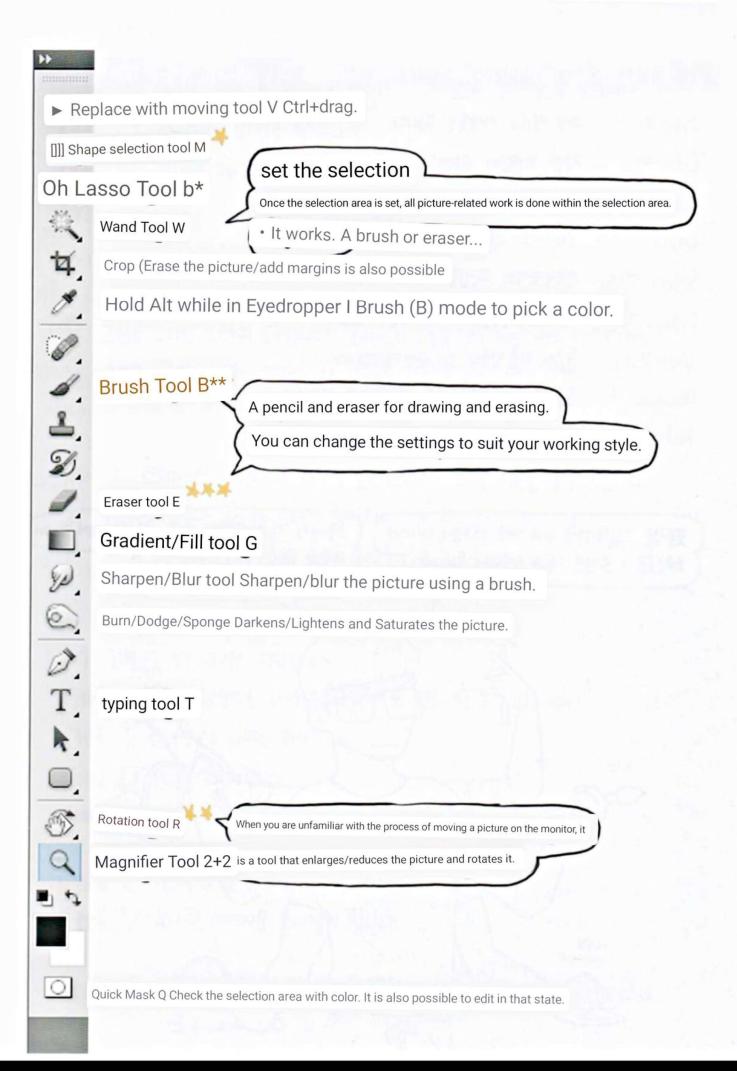


PART 02

start drawing



CHAPTER 01 Understanding Photoshop



File file Open or save a file.

Edit There are commands related to editing an edit

operation. Image There are functions for image correction.

Layer Layers A collection of commands related to layers.

Select Select You can edit the selected area. Filter

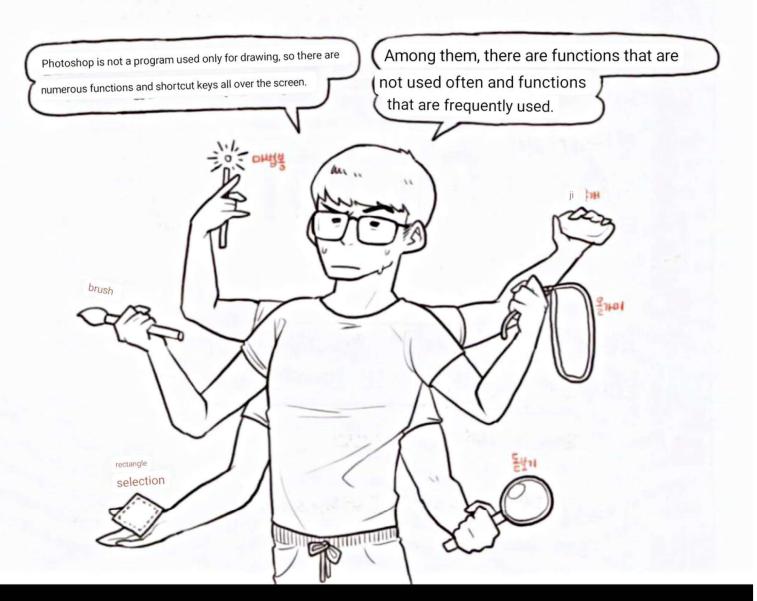
Apply various special effects and filters. Window

View Commands related to view, such as view rulers and baselines.

You can change the working environment, such as a window

tool window. Help

Help function.



Ctrl N Creates a new canvas. You can set the size and resolution.

Ctrl O Load the saved file.

Save the CtrlS file. Ctrl Shift S Save As Ctrl Shift N Add a new layer.

You can adjust the size with the [.] key.

B This is a brush tool that draws pictures. Right-click on the screen to open the brush settings. E Eraser tool to erase drawings. You can adjust the transparency by pressing the numeric keys on the keyboard. Hold the alt key to make the eyedropper.

Space You can move the screen by holding down the space and dragging the screen.

Z Magnifier tool. Click or drag to move. alt click/drag is a zoom out (zoom out) R screen rotation tool. You can rotate the screen like turning a piece of paper.

L Lasso tool to create a selection.

Designate the selection area with M shape.

Ctrl-drag If you Ctrl-drag the selection, you can move that part.

Ctrl T Transforms and rotates the selection.

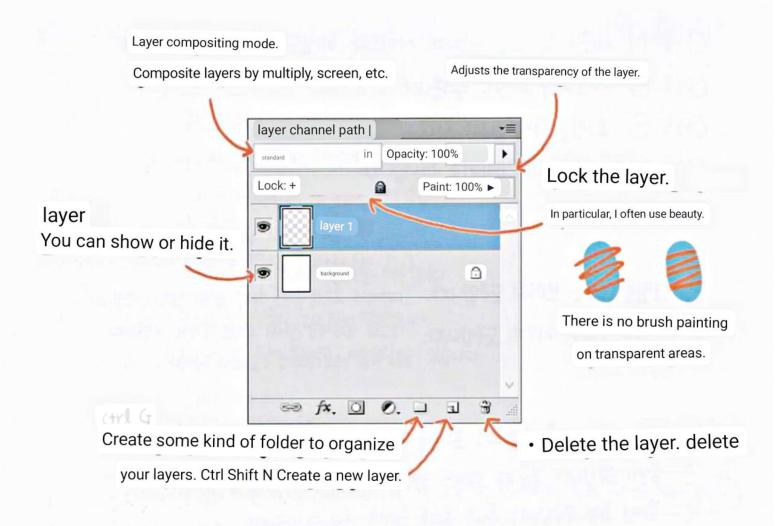
Ctrl D Deselect.

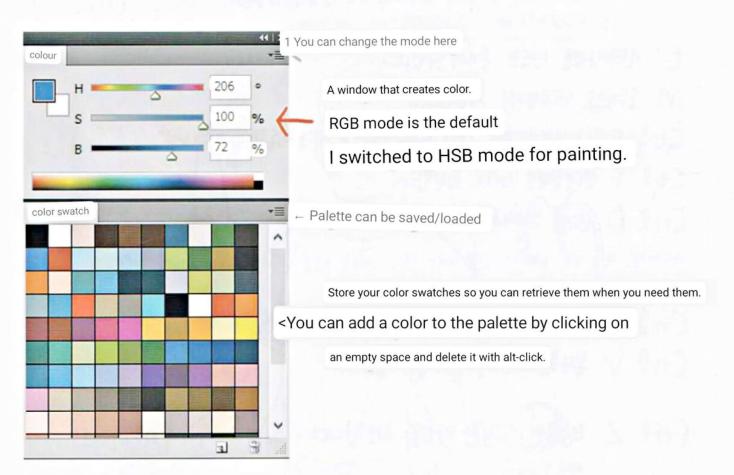
When creating a selection, hold down Shift to make an addition, and hold down alt to create a subtraction.

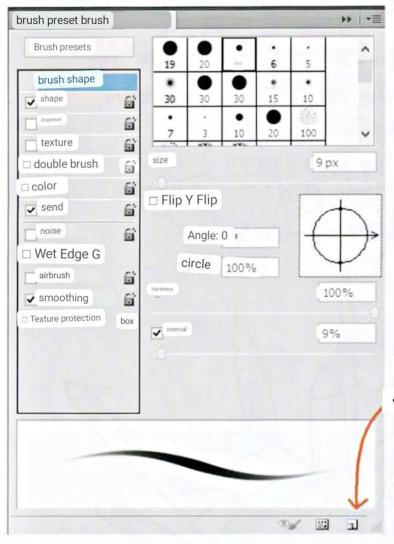
Ctrl (Copies the selection.
Ctrl V Paste the copied image.

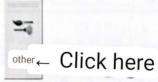
History Ctrl Z

Undoes the operation that was just executed. 1) You can check it in the work history.









Set brushes for painting, according

to the drawing style

You can adjust the settings to your liking.



If you have made the right brush

Click here to save
 the brush settings you've just created
 and recall them for use at any time.



Adjust the size

according to the pen pressure in the Appearance tab.





on the transfer tab

Adjust the opacity according to the pen pressure.



Photoshop and the tablet are always tools, not the answer to drawing.

As digital technology continues to develop, it is possible to draw prettier and more wonderful pictures than pictures drawn on paper, but it is better to refrain from thinking that digital frames such as Photoshop are all-purpose, because they are hand-drawn images, whether on paper or on a monitor.

Even if you don't have a monitor, you can study while drawing on paper, so expressing your passion for drawing anytime, anywhere is a great help in improving your skills.



Although this book explains the process in Photoshop,

the drawing process itself, such as sketching or

line drawing, is almost the same as the process

of drawing on paper, so if you have difficulties with

the program, you can refer to it while drawing with other art tools.



import
hand drawing into
photoshop



I brought a picture drawn on paper into Photoshop. It's

best to scan the picture, but it's best to take a picture that doesn't cast shadows

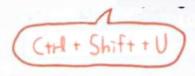
as much as possible when shooting with a camera is the only way.

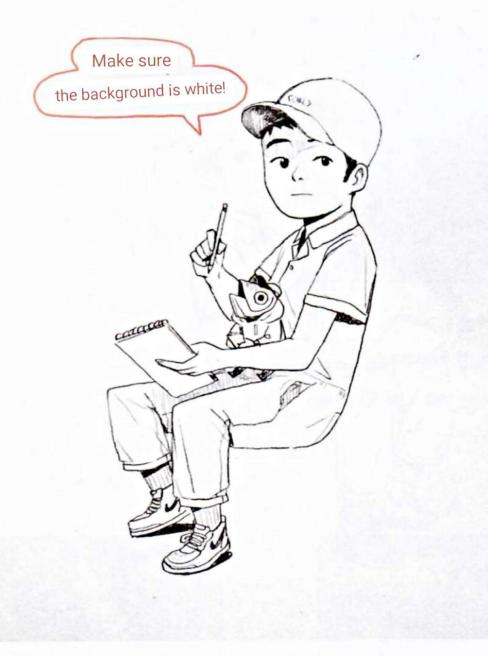


Change the picture to black and white tones. Ctrl+U

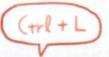
There is a way to reduce the saturation as much as possible with Hue/Saturation

adjustment, or there is a way to make it black and white by pressing the hotkey.









Adjust the level to make the white and black stand out better. Adjust the

three sliders directly to compensate for

the black and white division as much as possible.

 \rightarrow Press and hold the Alt key to become the reset button.





Lasso the unnecessary parts of the

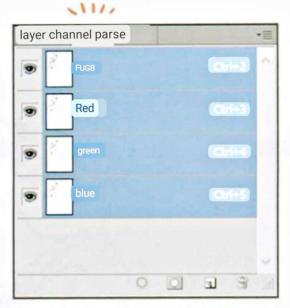
Alt + Delete)

background and remove them by filling them with

white or covering them with a white brush.









Go to the 'Channel' tab next to the 'Layer' tab.



Create a new channel and paste the copied picture.





Go back to the 'Layer' tab Create a new layer.

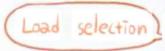






← No shortcut keys....

On the Photoshop top bar



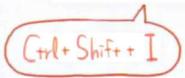
Selection tab, click Load Selection.



For Source, select Alpha1 in the Channels tab. And press OK.



Then, only the white area in the picture is selected. The white part that is the background of the picture is not needed, only black is needed. •Invert the selection area so that only the black area is selected.







The selection

Let's pick the color you want and paint the selection area.

is (TAD

Check that the lines are well drawn, and if unnecessary parts are painted,

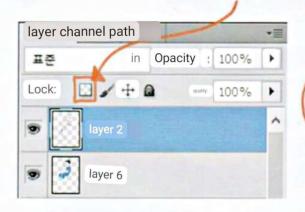
I clean it up by erasing it with an eraser.





You can complete the drawing by painting under the line layer.

You can also lock the transparency of the line layer and change the line color.

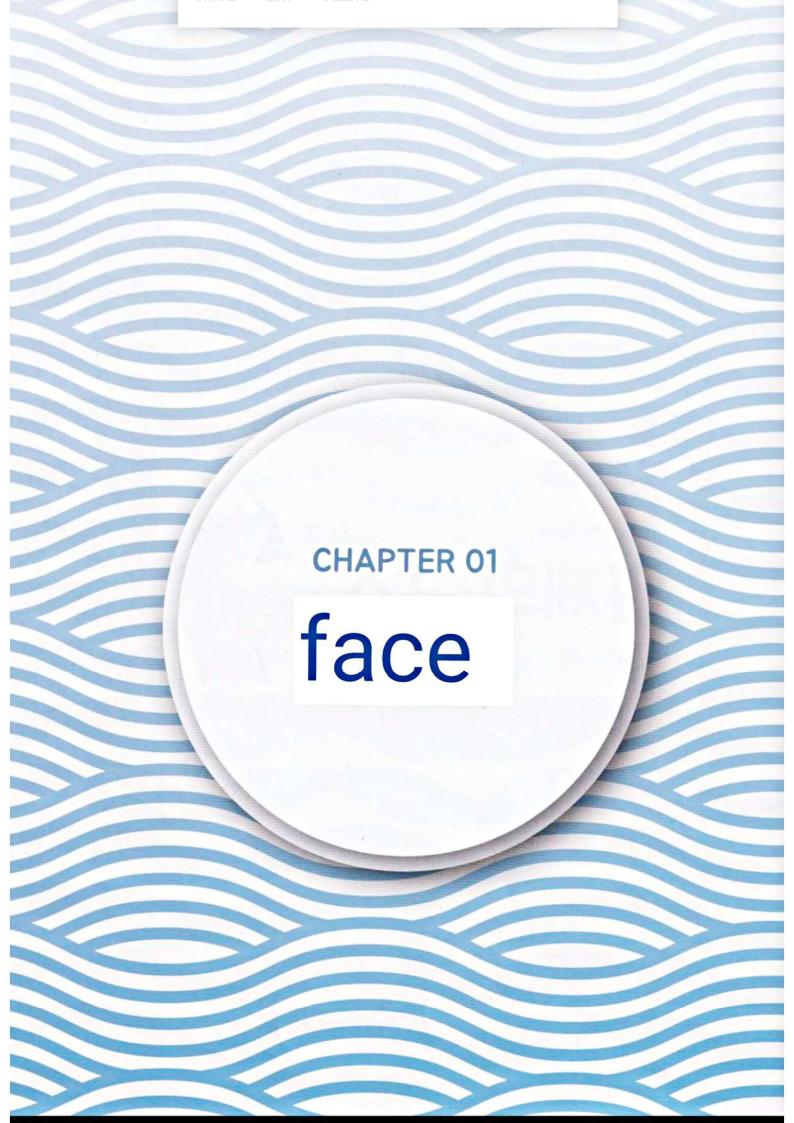


Transparent areas within the layer are not brushed at all.



human body structure





Just as no two people on the planet look the same, each character has their own personality.

Rather than accurate anatomical knowledge, I will base my personal working style on this.

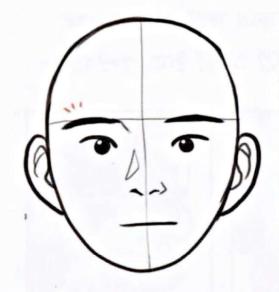


The head is a very important part of a character's image. You

can show a character's personality with just facial features, and

if you add an expression, you can even change the atmosphere of the whole

picture. Let's draw various faces based on the basic structure.



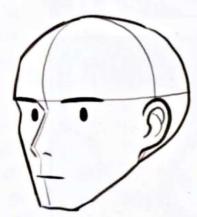
The positions of the eyes, mouth, and

nose tip can be different for each

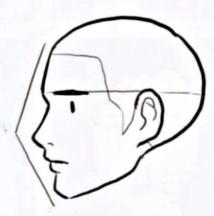
character, so start drawing the face based on

the position of the eyebrows and nose. It

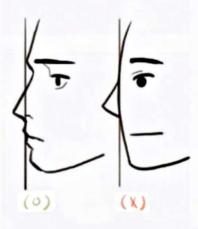
becomes a line that serves as a structural standard.



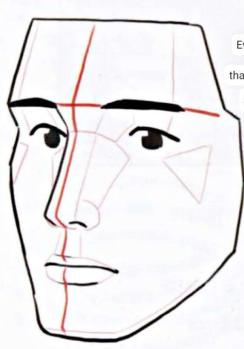
the head is three-dimensional



Draw a three-dimensional shape as if drawing a mountain based on the tip of the nose.



Only the nose should not protrude or be drawn, and the eyes and mouth should not be drawn in the front view.



Even with the same face, there are parts

that are hidden or look different depending on the

angle, so it is better to draw the most

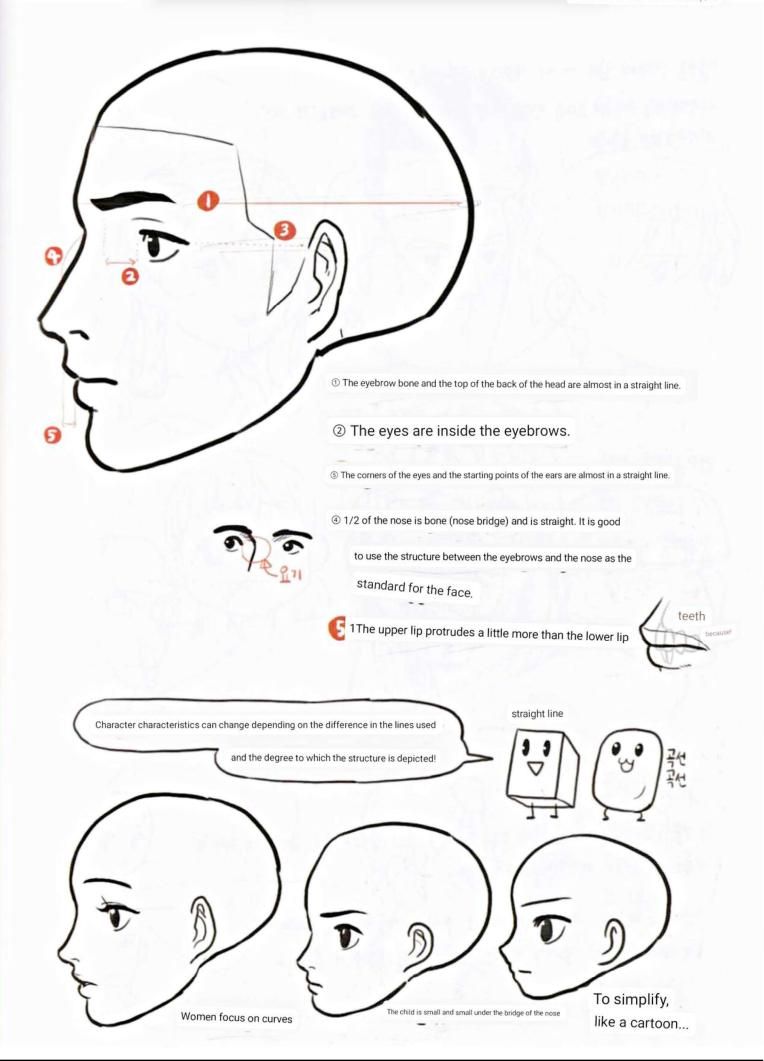
three-dimensional part of the face first.



It's not fun if you only draw faces

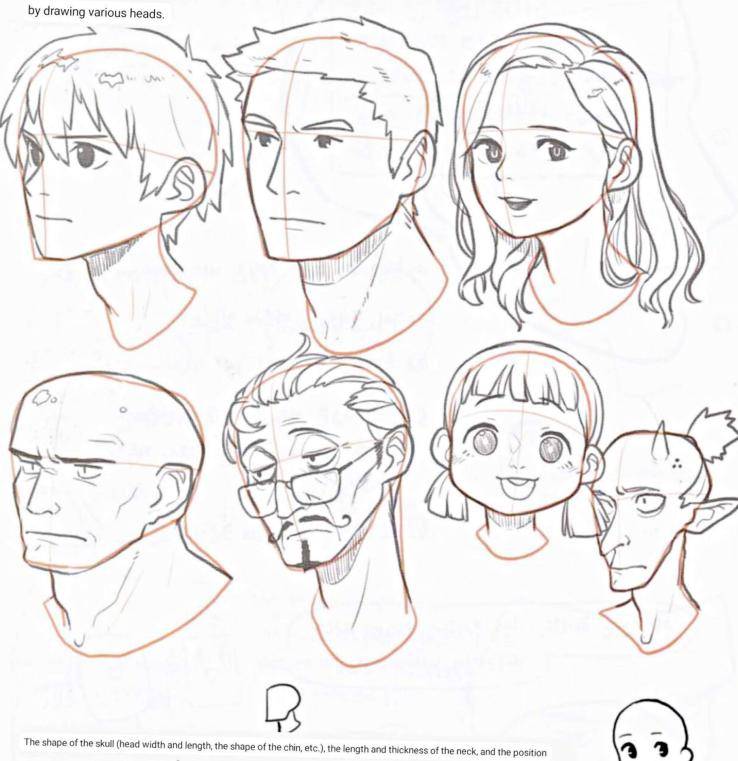
from the same angle☆





Before drawing the face, the head becomes the basis of the

character. To practice depicting various characters, it is recommended to start

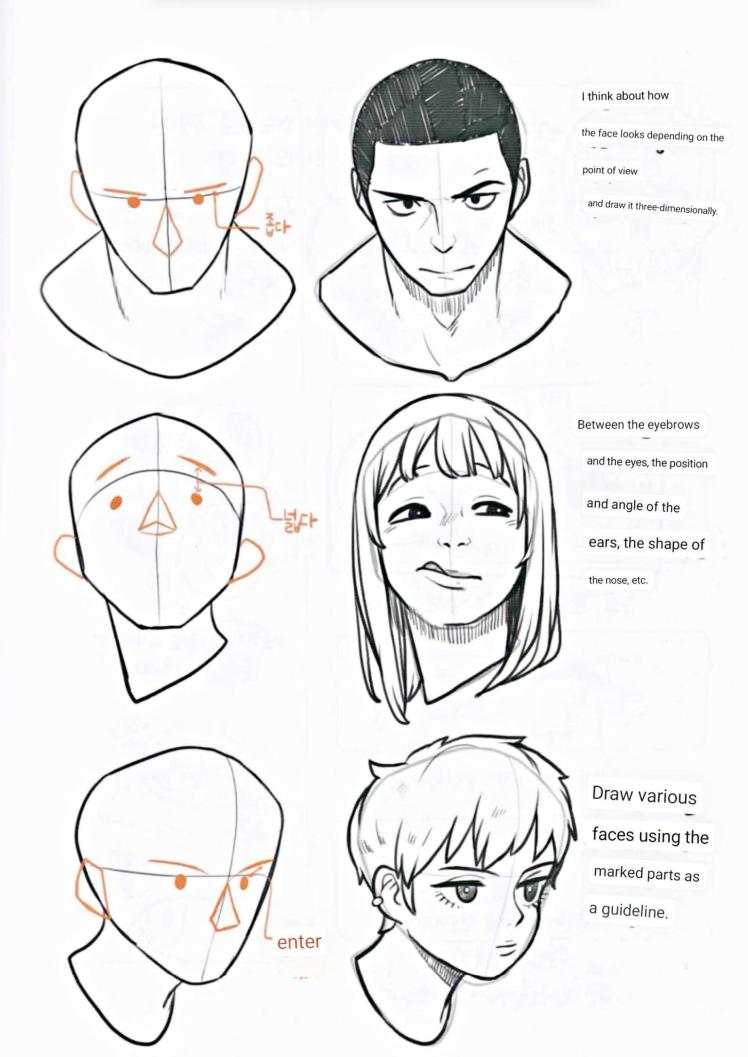


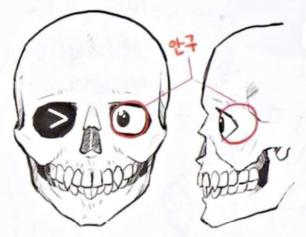
of the eyebrow line can be a unique image of the character.

The curve-oriented form is a soft and gentle image that is good for depicting female or child characters,

while the straight-line form is good for depicting a solid and strong male character.



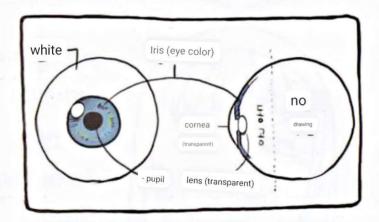




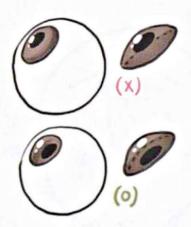
The eyes seen in cartoons and drawings are often flat, with exaggerated or omitted expressions.



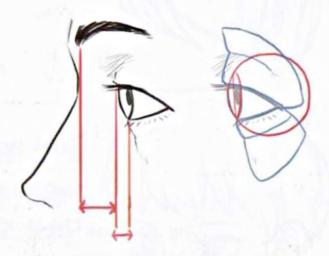
In fact, the eyes are in the shape of a ball called the eyeball, which is hidden by bones, muscles, and skin.



Let's take a closer look at the structure of the eye.



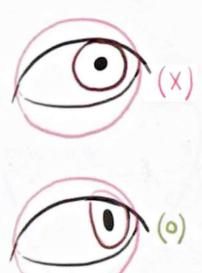
Small but subtle differences show a sense of depth.

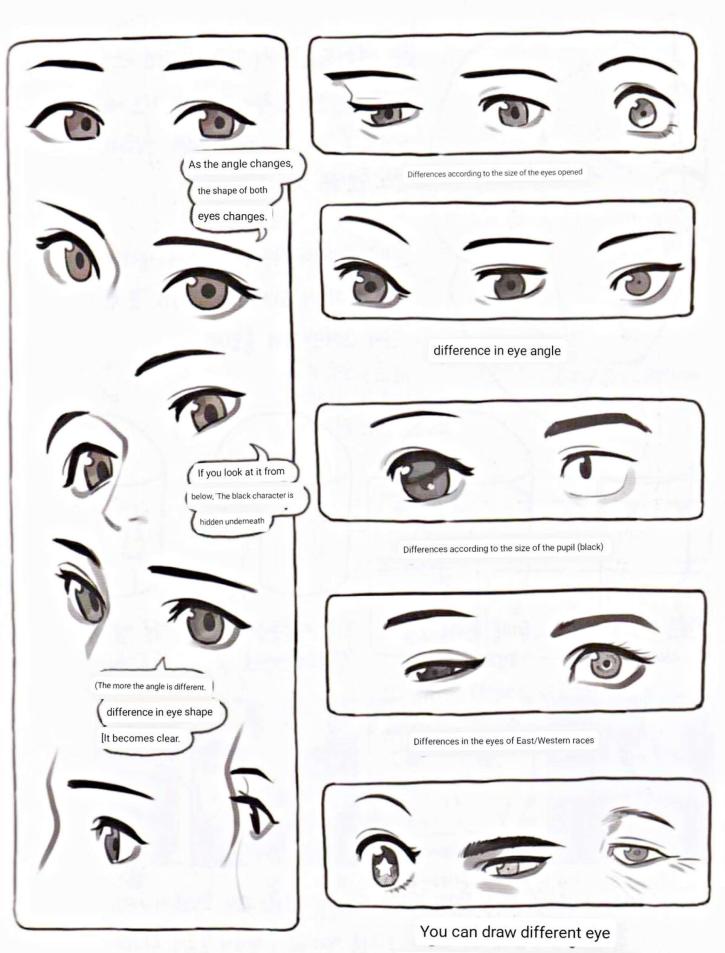


It is hard to see from the front,

but you can recognize the

three-dimensional structure by looking at the side.





shapes by combining the back in various ways.



The nose has the most three-dimensional structure of the face.

If you look at the whole body, it is by no means an area with large irregularities,

but the importance of the nose is rather high because the face is

usually recognized first when looking at a person.

It is easy to omit the description because it is a part smaller than one

finger, but it is recommended to draw as many parts as the coin

that are also the standard of beauty.



The face is not very flat.



The whole skull is flat.



In the center of the face, in
the shape of a triangle

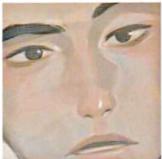


It protrudes toward the front of the face.



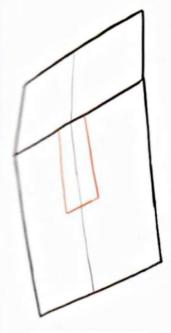






In particular, it is difficult to confirm the exact structure as the degree of depiction varies depending

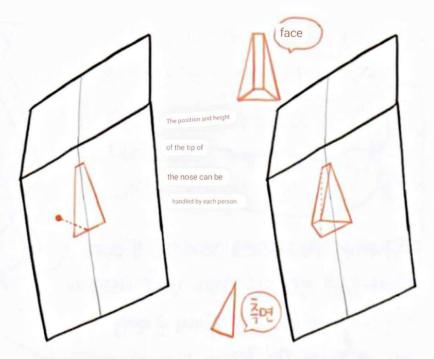
on the figure. It is good to draw according to your taste, but it is helpful to know the structure and draw.



Most of the nose is in

the symbol position

from the forehead to the chin.

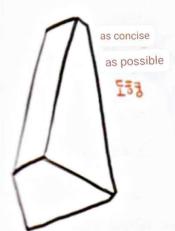


The shape and height of the nose can vary from person to

person. Shape it into a trapezoid.

Consider the width of the bridge of the

nose and draw a three-dimensional structure.



















Depending on the angle, the nostrils or nostrils are highlighted or covered.



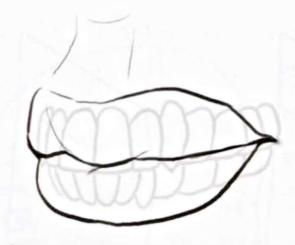
In addition, as we age, the shape of the nose continues to change.

Small, short, round noses are the image of a young person, and long, curved noses are the areas that show the image of aging.



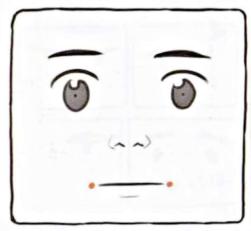
That's why girls in cartoons

have small noses and are omitted!



The 'mouth' is the last thing to be drawn from the features. They make various movements when breathing, eating, speaking, or expressing emotions. Remember that the shape of the eyes and nose are also affected by the movement of the mouth, as the mouth occupies a large area on the face.









As the corners of the mouth rise (such as opening the mouth wide), the nostrils rise along the corners of the mouth, and the aegyo flesh under the eyes swells.

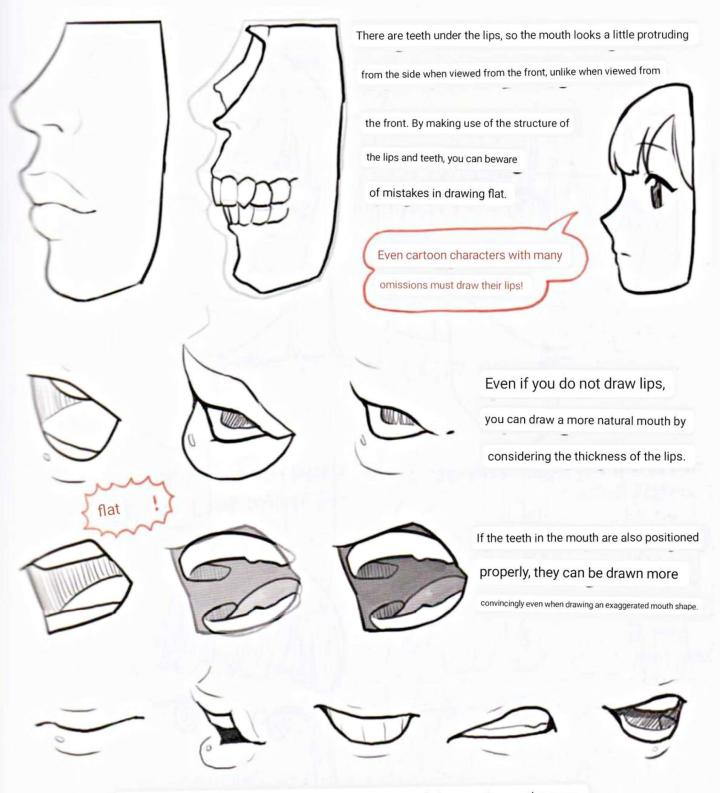


Better!

it takes a lot of limitation to
express it, but you can draw a more natural
expression by modifying the other face parts a little.

Because the mouth is often drawn briefly,

The mouth is the part that expresses emotions!



I think the mouth is just as important to a character's impression as the eyes.

Since it is the part that 'talks', let's draw it so that people who see what the character is trying to say are curious.





careful not to draw too flat.



It's easy to think of it as being made of thin plates like pizza dough. Divide it into large chunks, and further subdivide at the end.



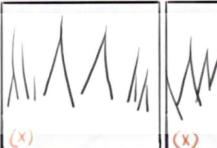
Even if it is done one by one, it is a lump at first, so I draw it so that it has a thickness that wraps the head like a helmet.

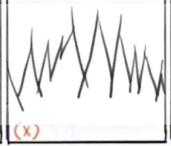


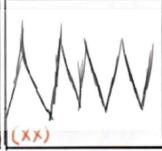
That way it can be portrayed more realistically and accurately.



Hair is small in volume, but at first it is a very thin mass, so it is necessary to draw the outline clearly.



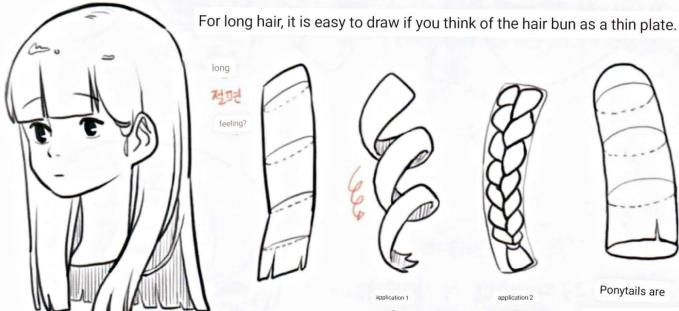




unfinished line

line with messy ends

Overdraw the remaining lines

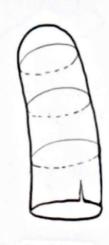












Ponytails are

understood as a big lump

However, if you are too conscious of the mass, it will be difficult to draw realistically, so be careful.

Considering that it is a collection of numerous hairs, let's understand it as a light texture that fluidly changes shape.





LHZIE

In general, expressionless eyes are always covered by the eyelids.

I think the eyes that can see all the black characters give strength to the face.



surprised or

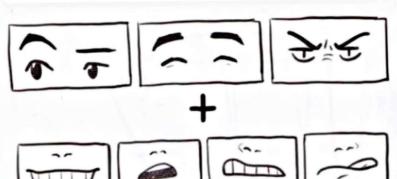


Thinking Eyes + Happy Mouth = Happy Thinking,

Eyes show thoughts, mouth shows emotions.

Especially when drawing eyes, the better the eyebrows are, the better.

Note that the shape of the nostrils changes when you move your mouth.



Human faces are more accurate!

When drawing various expressions, it is more realistic than cartoon characters.

It is good to refer to the faces of the characters.



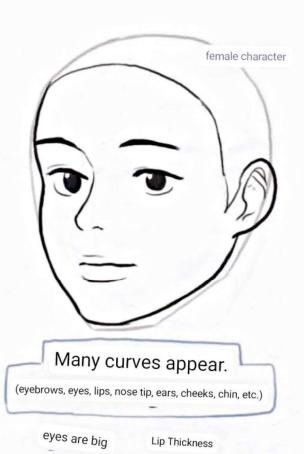


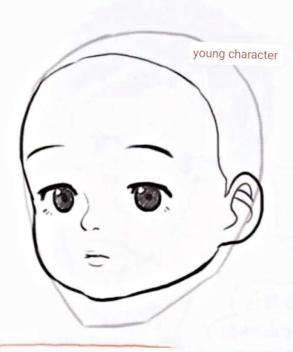
Overall angularity (a lot of straight lines)

(eyebrows, outside of the face, bridge of the nose, mouth, chin, etc.)

big nose

eyebrows are thick





The face is short (up and down). (especially

the lower pipe is small)

The eyes (the black ones) are big)

Eyebrows are thin and distant

The distance between the eyes and the eyebrows.



Small eyes (black ones)

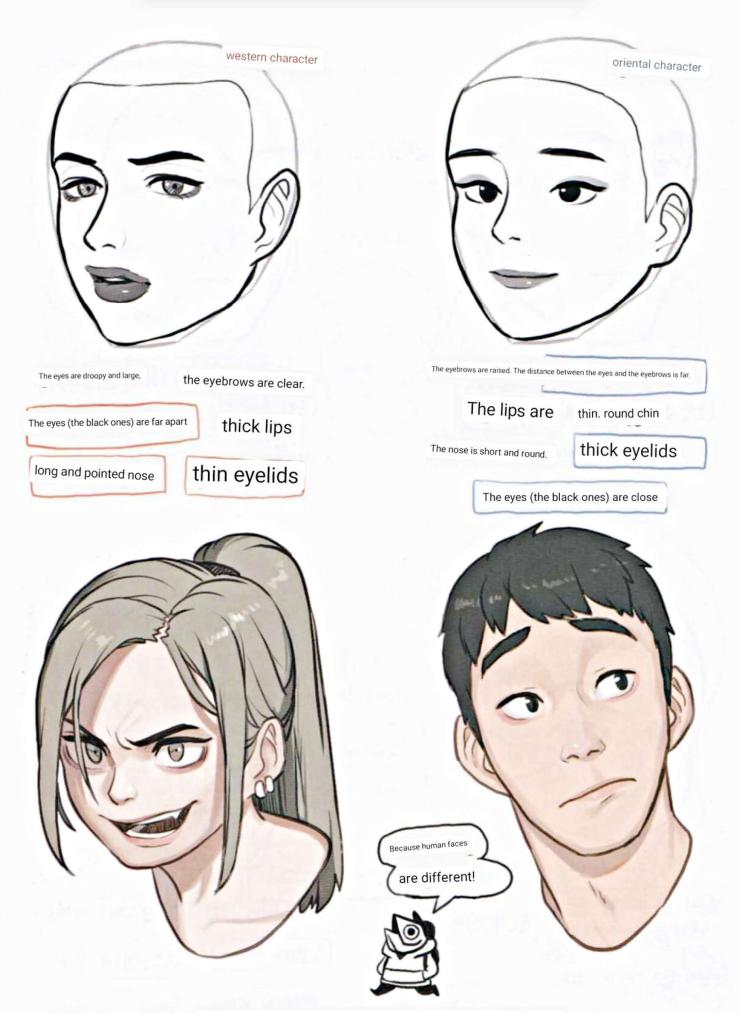
close between the eyebrows

corners of the lips droop

Long nose (cartilage)

Irregular forehead line

a lot of wrinkles around the eyes



A characteristic is a characteristic, not an absolute standard of beauty.

It is good to draw various characters by combining various characteristics and personalities.

When drawing a slightly rotated face, it



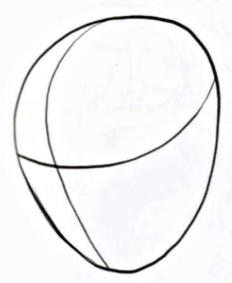
is good to make good use of this area.

draw a head OOR dra display II

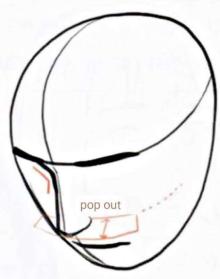
Draw an egg-shaped sphere with the back of the head slightly protruding.

Mark the lines of the eyebrows and nose, and shape the nose and mouth along the three-dimensional structure.

Draw the eyes slightly inside the eyebrows and – also describe the structure of the head.



When drawing other angles,
set the mark line and start
drawing in the same way.

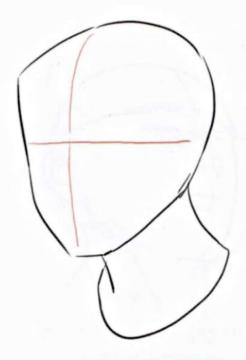


Before drawing the
eyes, draw the eyebrows
and nose to prevent the face
from being drawn flat.



Draw parts that show the impression of

the character, such as the eyes and mouth.



Draw the shape of the head. Draw
a crosshair according
to the angle of the head.



Draw the eyes, nose, mouth,
and ears in order according to the perspective of the head.



Draw bangs close to the face. Draw it as if going down from the top of the head, and divide it into several branches at the end as if dividing a large chunk.



Draw the side hair close to the bangs.

Similarly, think of it as a lump coming down from the top of the head and draw it. Proceed by erasing the messy residue.



Draw the hair that wraps around the head in line with the crown line (part).



Clean the lines based on the sketch.

The faces of characters in cartoons and games are images made from information in the memory of the person who drew the

picture, so they are not suitable for drawing study materials.

It is good enough as a design

reference material such as hair color or eye color!

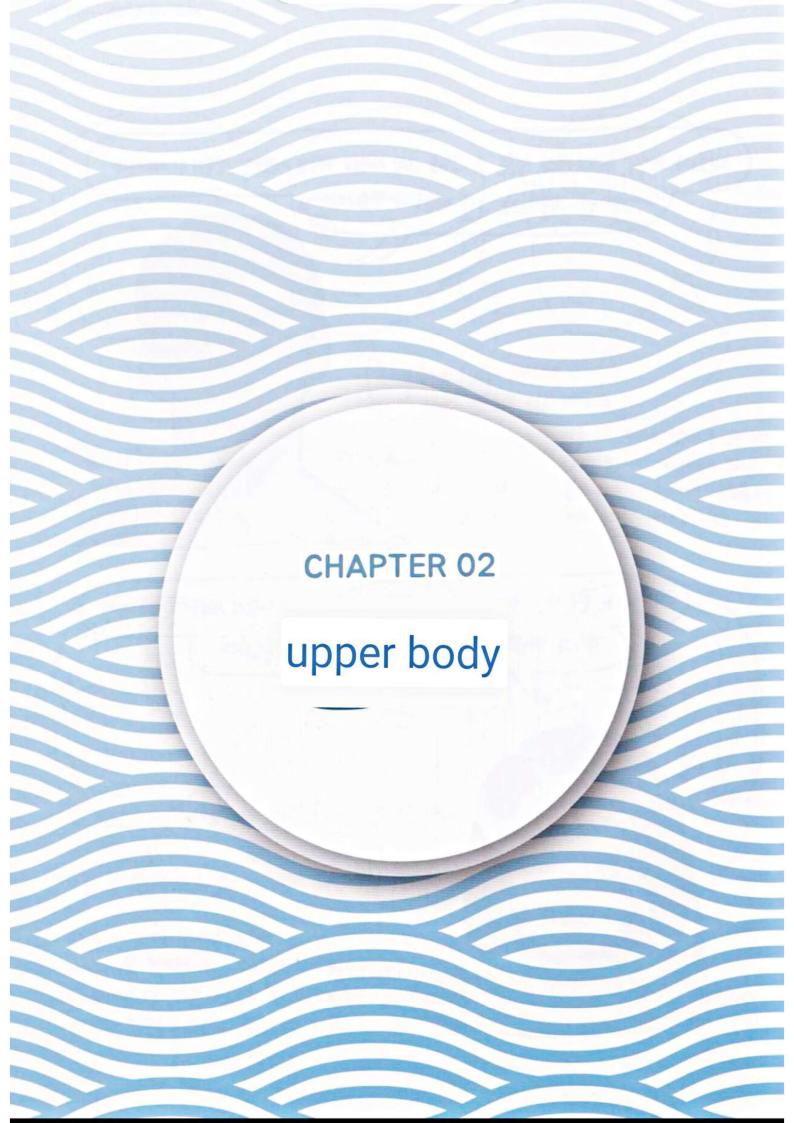
It is good practice to catch and draw each individual's personality and characteristics while observing the faces of various

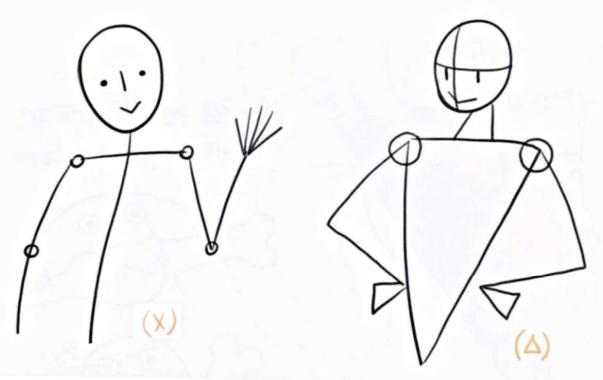
real people, such as yourself, friends, acquaintances, celebrities or models.

The more closely you observe the shape of the head, the shape of

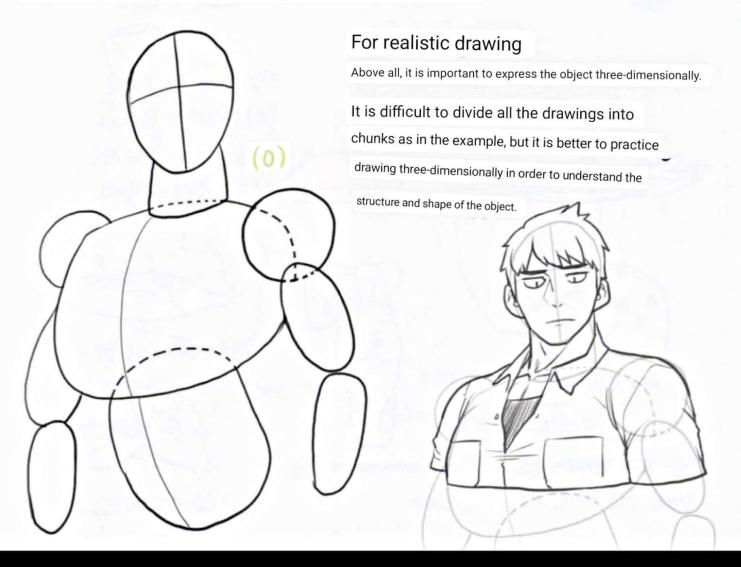
the hairstyle, the shape of the eyebrows and

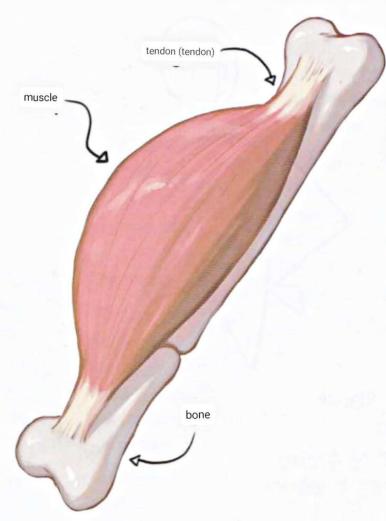
the size of the mouth, the more distinctly you can understand your personality!





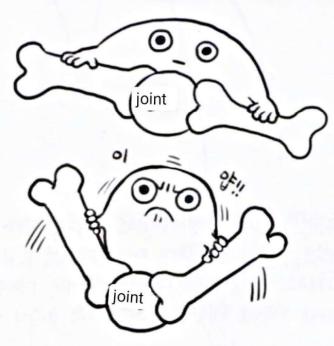
When sketching, sometimes you start with a line or a figure. If you start with a line, you can naturally grasp the movement, and if you start with a figure, you can design various silhouettes, but you may develop a habit of drawing characters in a flat manner.





When you apply force to a muscle, its volume expands.

Instead, the bones move as they decrease in length.







It is easy to understand the principle

if you directly apply force to the

muscle. Conversely, you can infer the direction of

the force by looking at the expanded muscle in the picture.



Muscles are made up of several layers

of muscle that form a complex structure.



Many bones are connected

do.



You cannot increase the length of a muscle by applying force.



Muscles and muscles are not connected.



The torso (upper body) has several layers of muscles overlapping

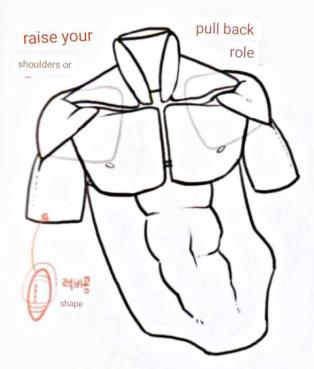
than you think.

Abdominal muscles that surround the abdomen

shape the torso

Chest and trapezius (neck and shoulder)

covering the top



The muscles connected to the scapula surround the shoulder, and the

arm muscles come out from under the shoulder muscles.



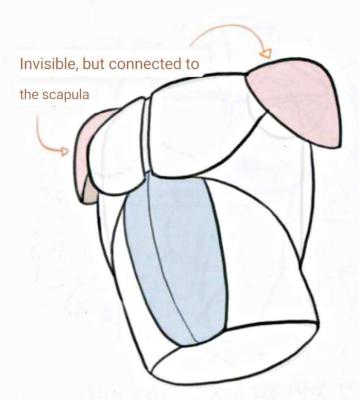
Even on the invisible back, large muscles like

wings cover the sides of the torso.



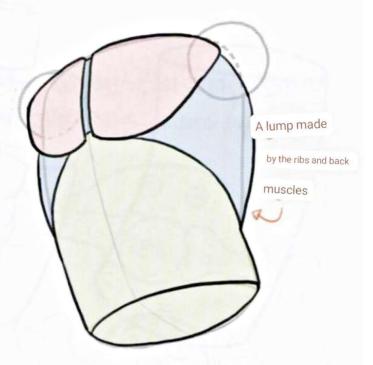
It is a structure that moves by attaching the shoulder

joint to a slightly pressed cylindrical shape.

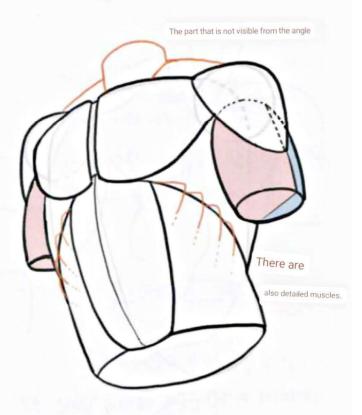


There are muscles in the shoulder that cover the

shoulder joint. The abs also cover the stomach.



The chest, back, and belly masses are overlapped, and you can design each mass differently.

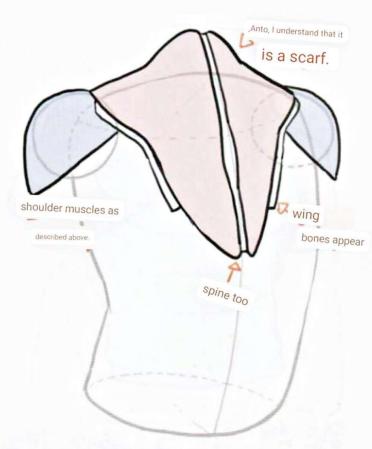


It goes in between the shoulder muscle and the torso as if the arm is sandwiched.

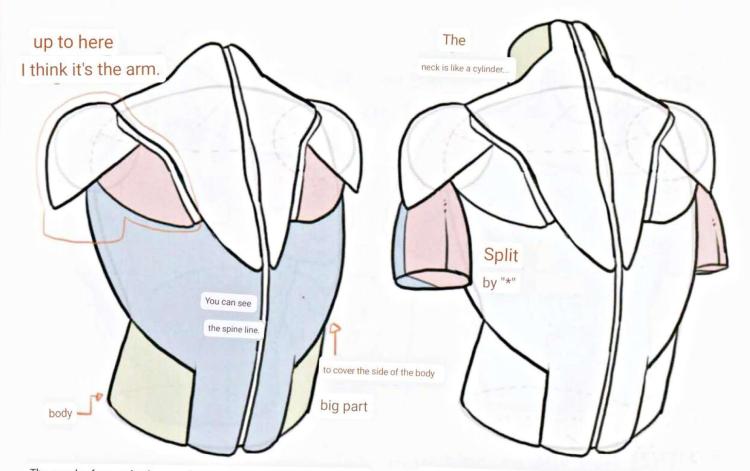
You can draw various body shapes **!** by varying the size of each lump.







In the upper back, there are muscles called trapezius and shoulder muscles.

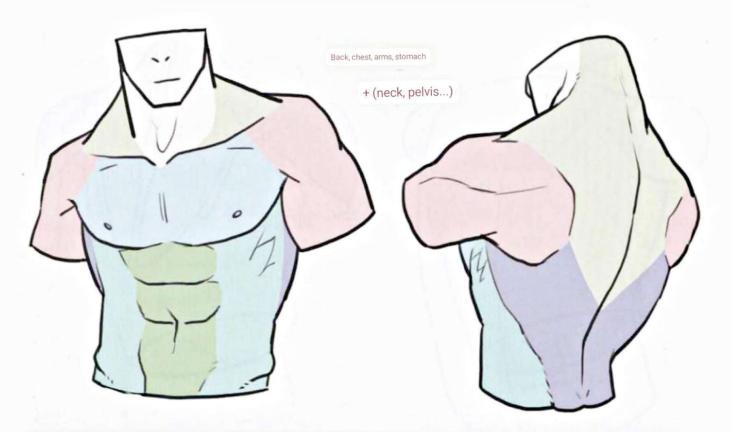


The muscles from under the scapula go under the shoulder muscles. The

large back muscles cover the sides of the torso and cover the waist a little.

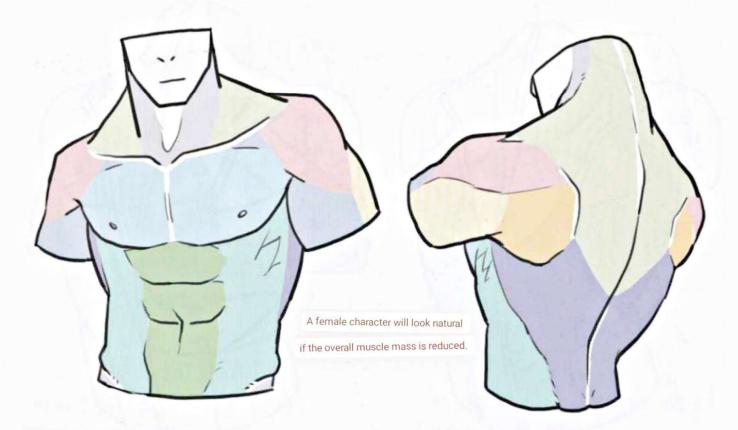
The arm goes between the torso and the shoulder.

The back muscles (trapezius) cover the back of the neck.

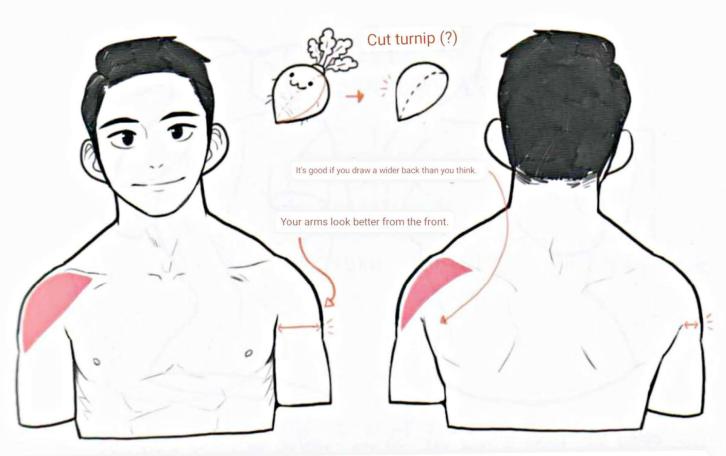


The body can be broadly divided into: Let's draw various body shapes by adjusting the size for each part.

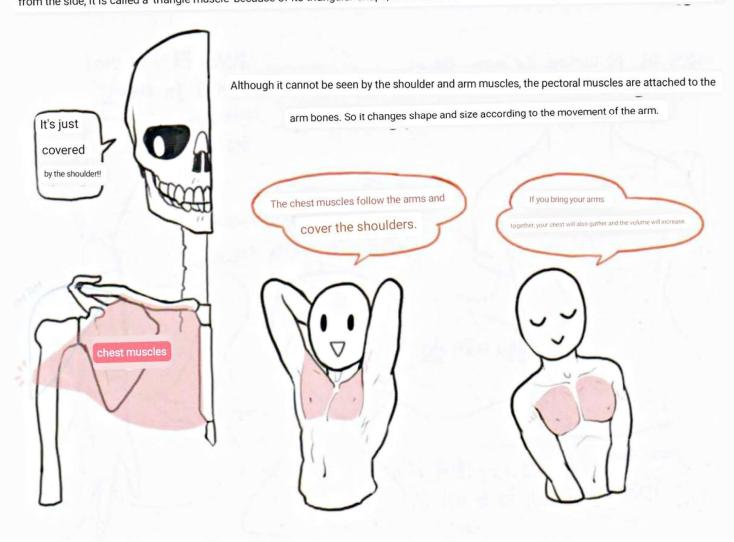
If you draw a thin line at each border of the area, you can show that the lump is divided.

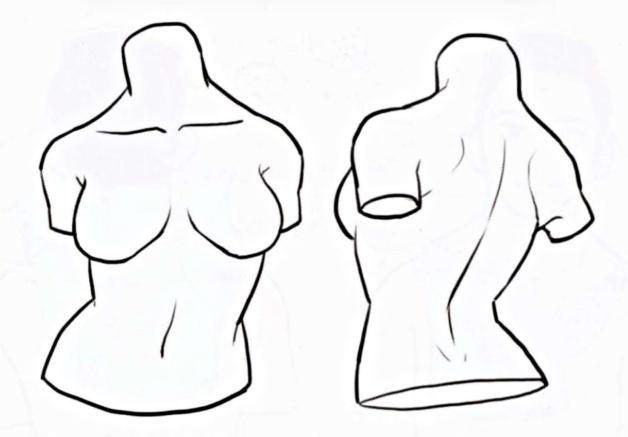


I have broken it down in more detail. There is not much to draw in detail like this, but it is good to know where and how each part is divided. It's good to keep in mind that the white part is where the muscles don't attach.

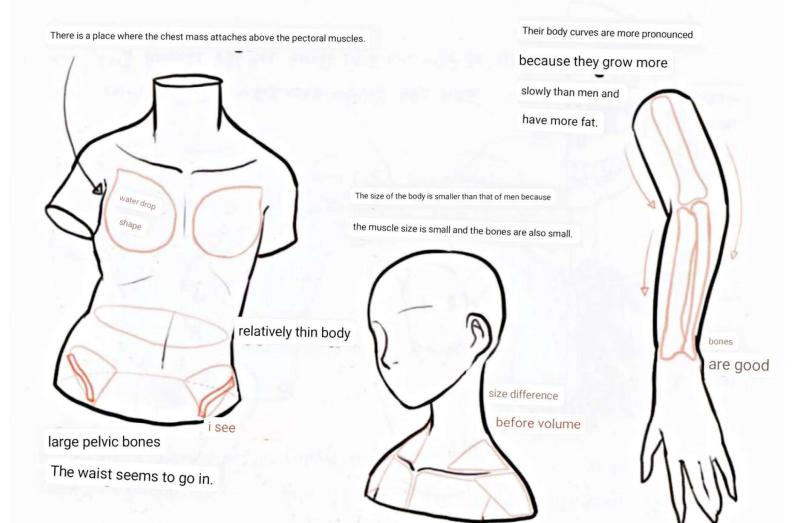


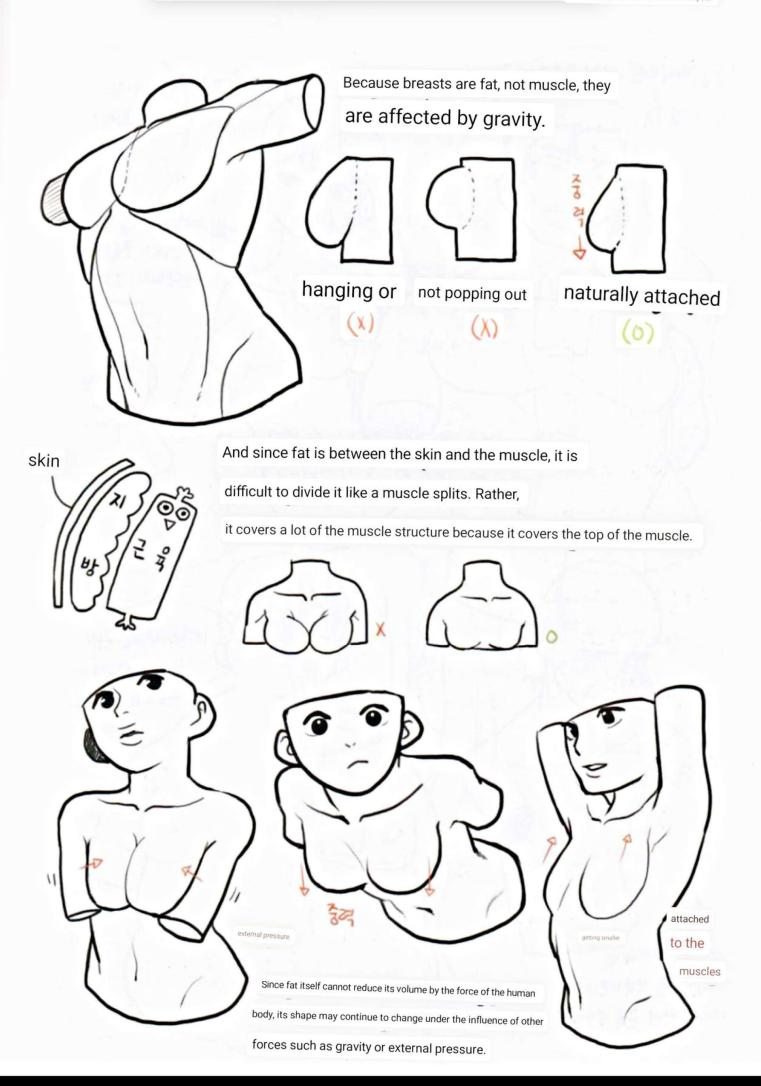
The shoulder serves to connect the torso and arms, and is slightly tilted forward from the front side of the torso. When viewed from the side, it is called a 'triangle muscle' because of its triangular shape, but it does not maintain the triangular shape due to its thickness.

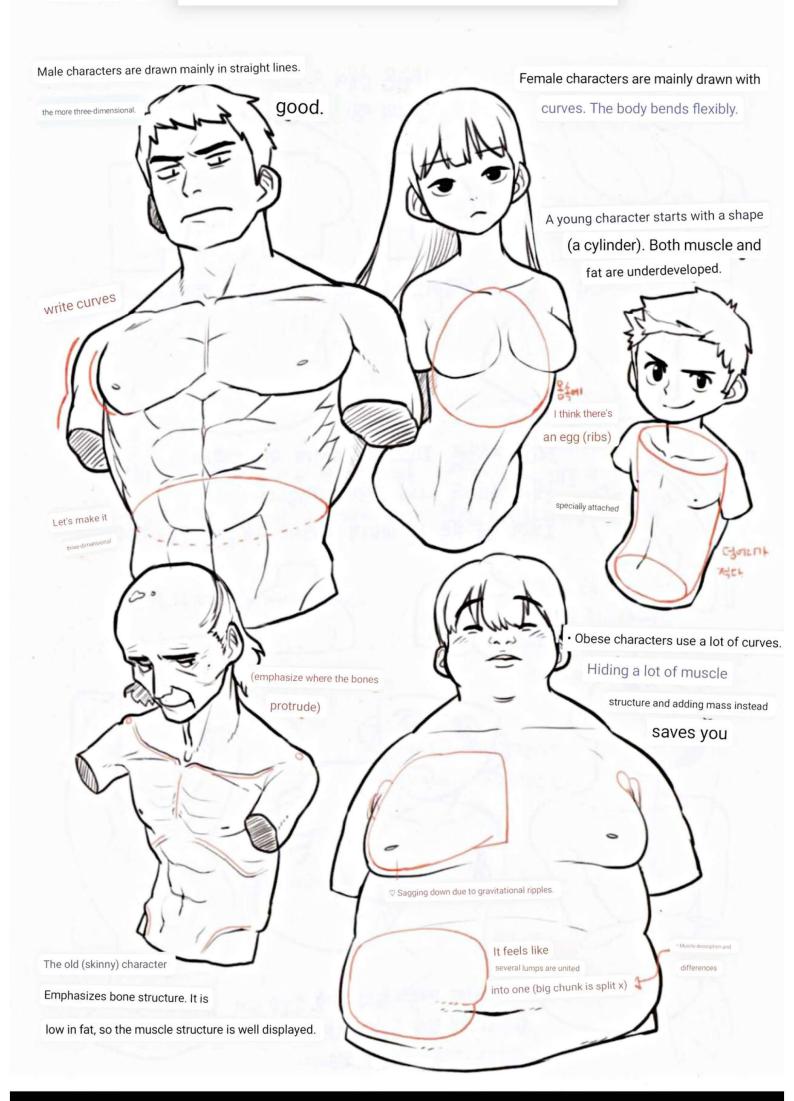


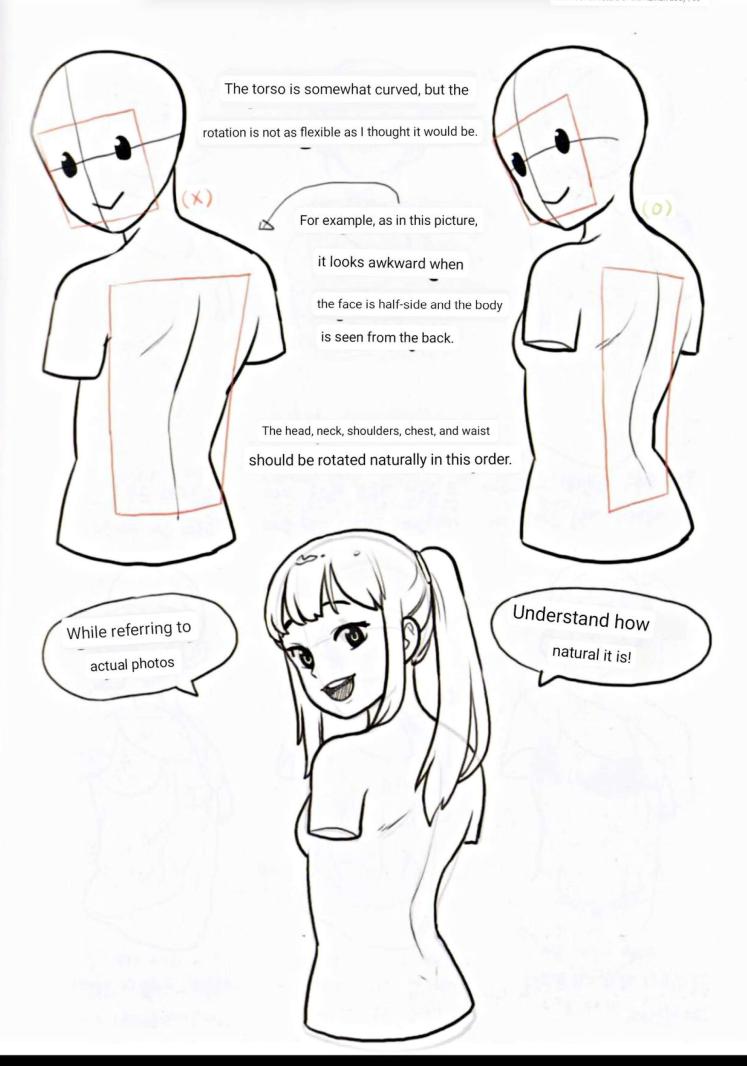


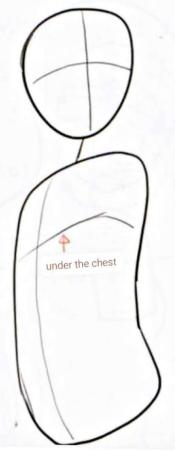
If the female body is drawn according to the male body structure, there may be awkward parts. There are no significant differences in the muscle and bone structures themselves, but there are some distinct differences.





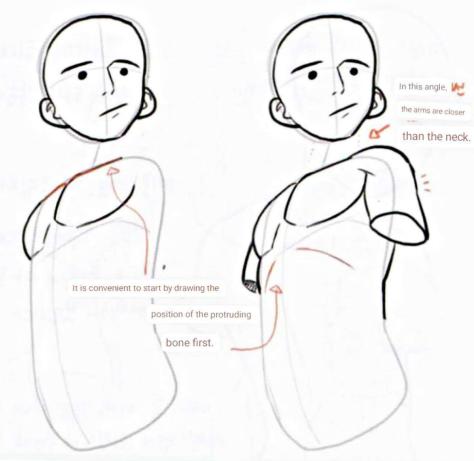






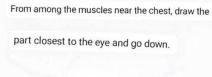
Determine the size of the body. If

necessary, draw a standard using a line.



Start drawing based on the chest, which is a large

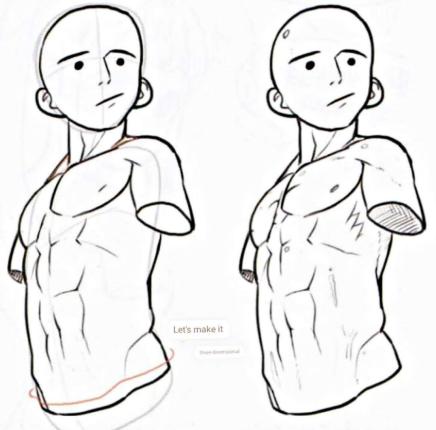
muscle. In the same case, it is the trapezius muscle.





Draw another large muscle to match the

muscle position.

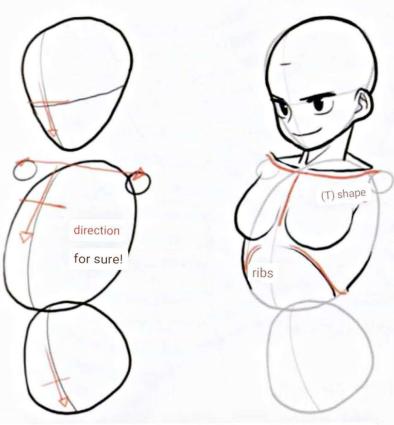


Draw the part that is far from the eye or the

part that is not easily seen because it is hidden.

Detail Draw the muscles in more detail or

divide the boundaries.

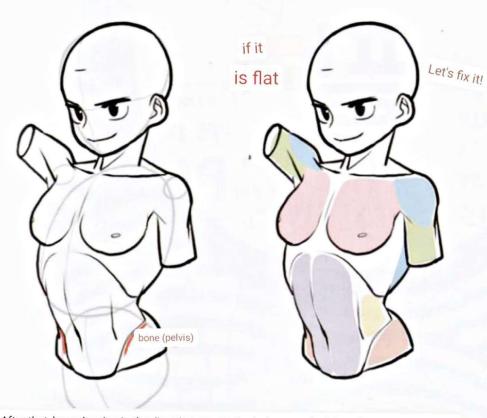


If it is difficult to understand as a large mass, start drawing by

dividing the mass further based on the protruding bone. Draw from the large muscle area.



Proceed by pasting the other connected parts.



After that, keep drawing in the direction you marked when you first drew the mass, so as not

to awkwardly ignore the detail masses, and remember that

Make sure it is not pasted.

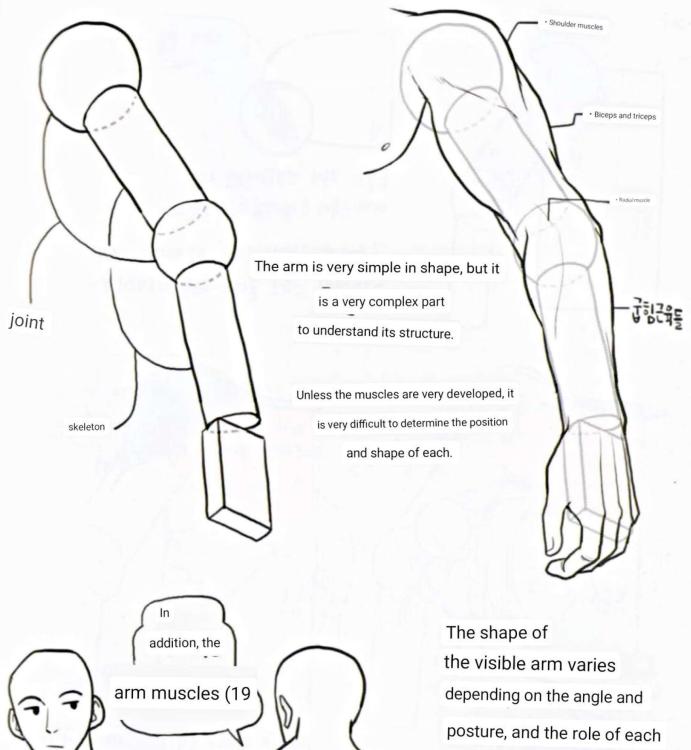


Lines are neatly organized, unnecessary lines are

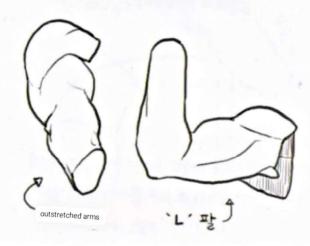
erased, and descriptions are added.

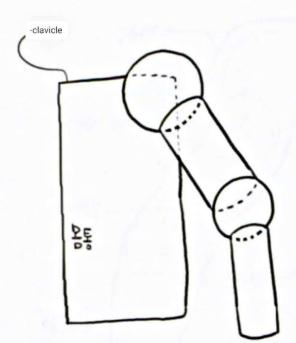
the body is a round cylinder.

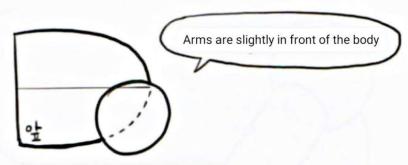




muscle is different.





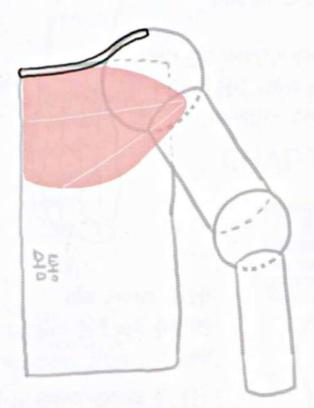


The part where the trunk and arms are connected

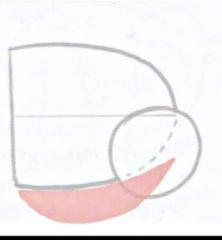
is covered by the shoulder muscles like a lid.

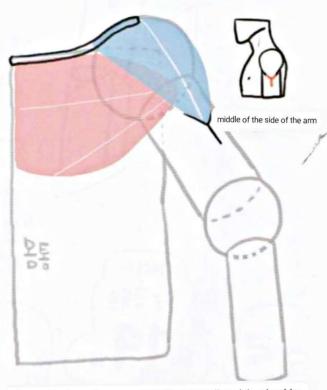
Let's understand the structure by drawing a spherical

joint, drawing an arm bone, and attaching representative muscles.

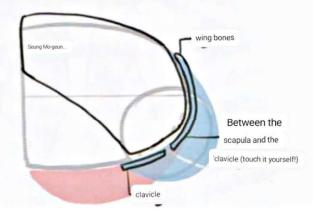


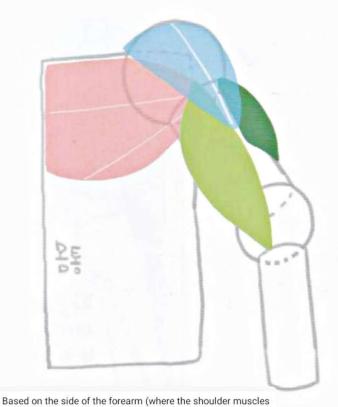
The pectoral muscle attaches along the clavicle, and the shoulder begins at the end.



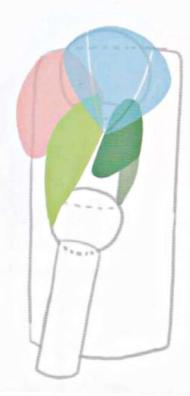


The pectoral muscles connect to the arm wall, and the shoulder muscles cover it. Three muscle groups gather in the center of the side of the arm. That's why it's called a 'triangle'.

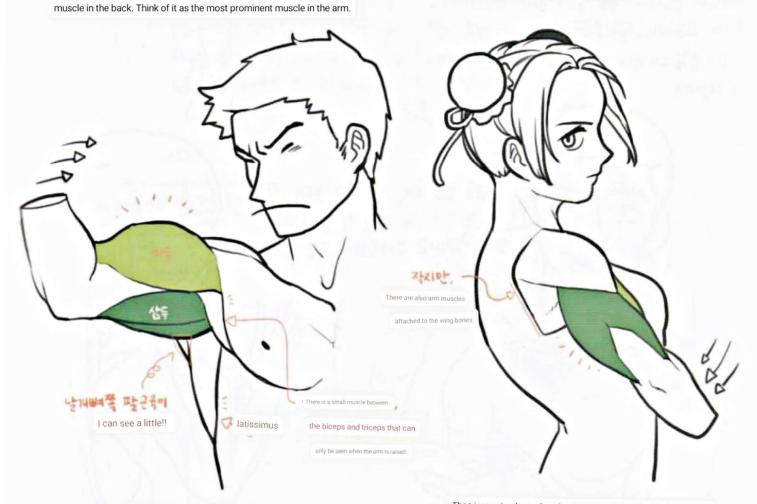




gather), there are muscles called the biceps muscle in the front and the upper



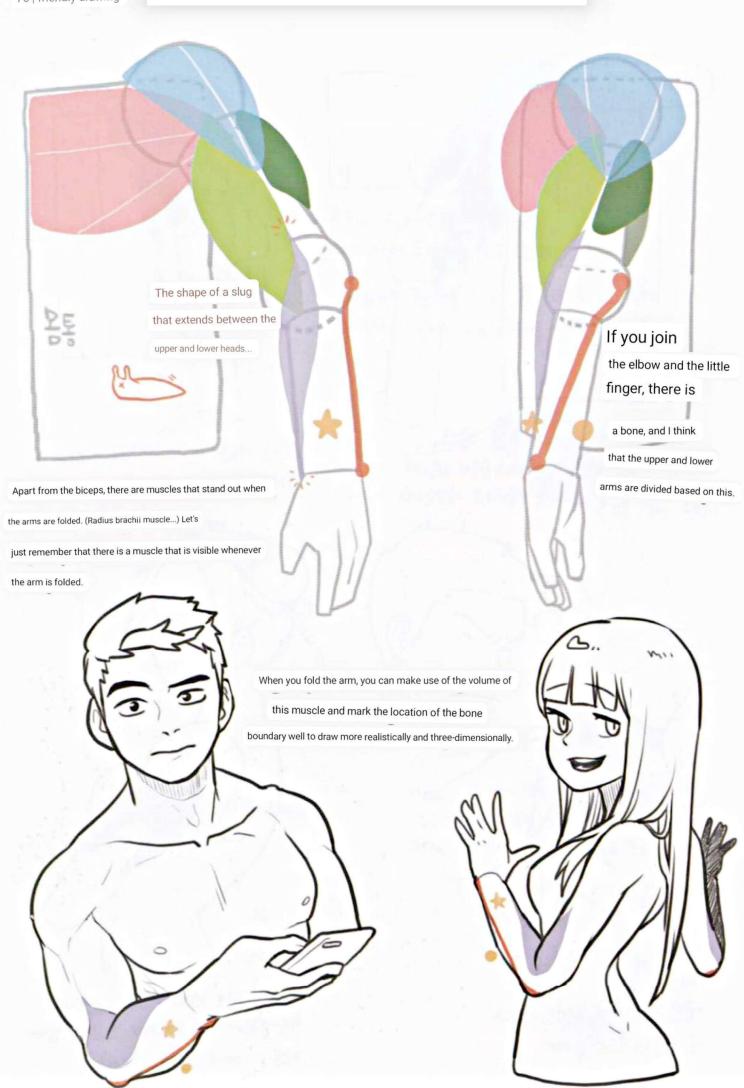
Biceps are longer in length, but triceps cover a slightly larger area.

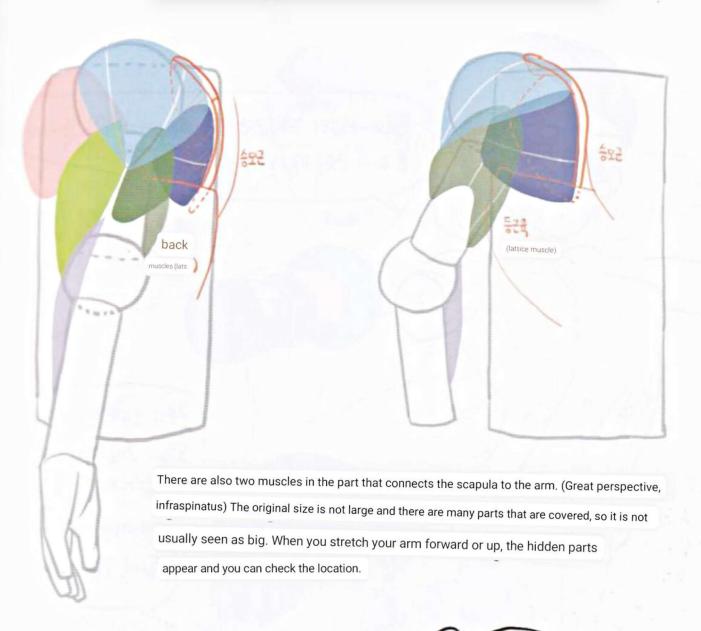


Biceps is also called 'biceps'. It stands out when you fold your arms.

The triceps stand out when the arms are outstretched in the opposite direction. It's hard to see because there's not much to use in everyday life,

but it's very involved in the thickness of the forearm.

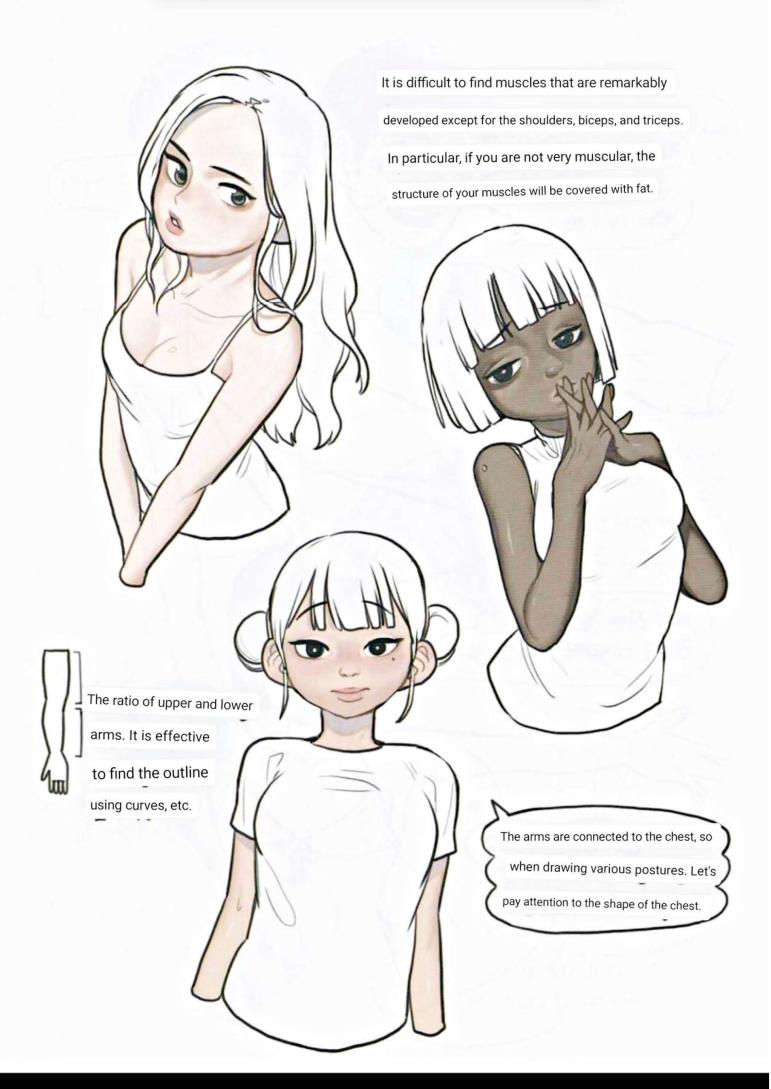




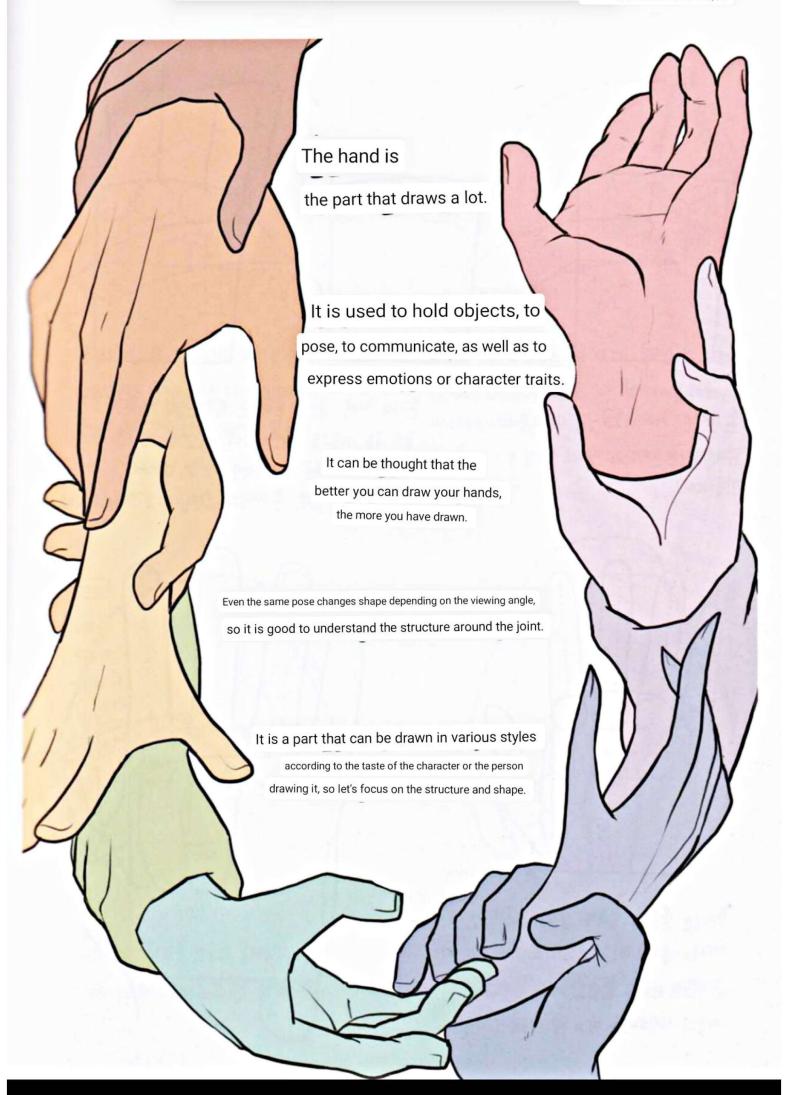


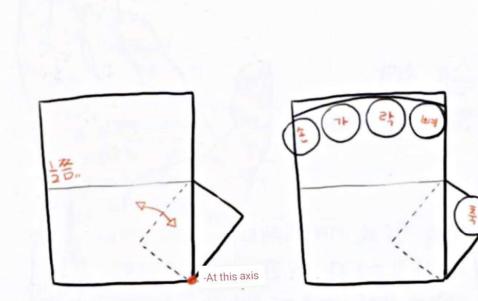


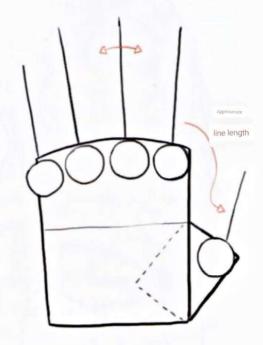










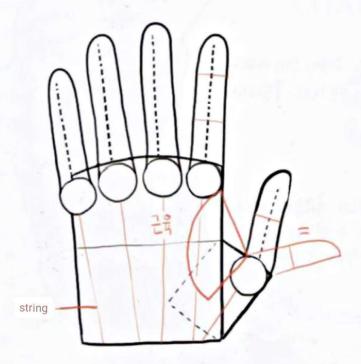


The palm of the hand is trapezoidal with a slightly

narrower bottom, and the thumb can move independently ____ of the palm.

With the finger bones as the axis, the fingers can fold and move slightly left and right based on the same axis. You can't do large movements except for folding, so large

movements (rotation, etc.) can be regarded as movements of the palm of the hand.



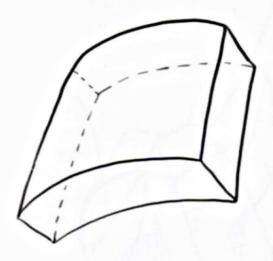
Fingers equal to or slightly shorter than the back of the hand,

It can be folded based on the measure.

There are no big muscles in the hand, so I draw a little fat pad over the bones and tendons.



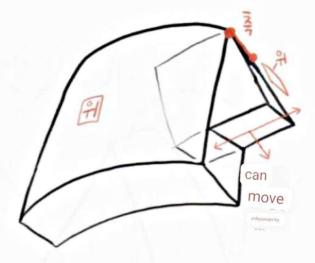
(Different direction from 4 fingers)



The palm of your hand is curved like a thick book.

Although it is not as complicated to move as the fingers,

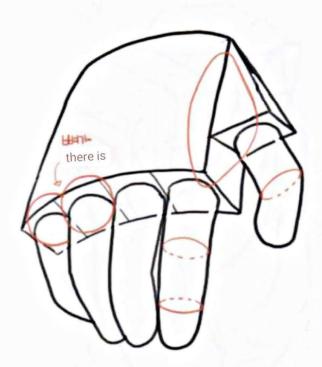
it is an important mass that holds the shape of the hand.



The thumb can move a little separately from the palm, but if you

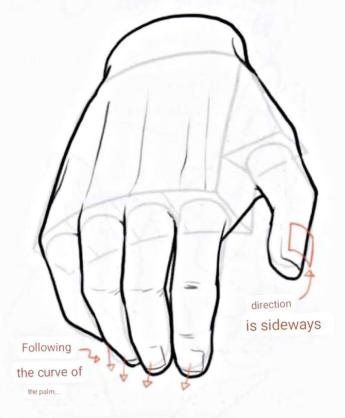
look at the structure, you can think of it as a different hexahedron

attached to the axis.



The fingers are attached in a cylindrical

shape and can move independently of the palm.



On the skeleton, make use of the protruding

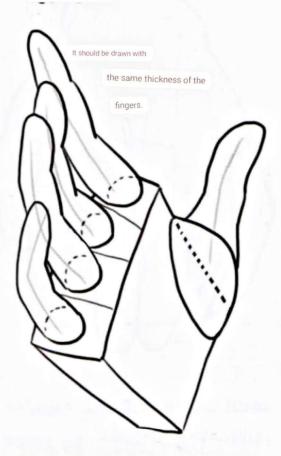
bones and draw with skin and a little fat pad.



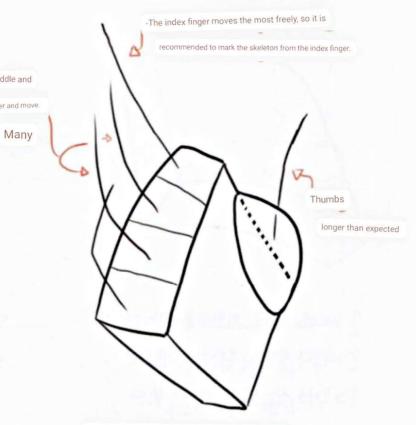
Draw the body of the hand.

As I said before, frame it with

a cube that bends somewhat like a curved book.

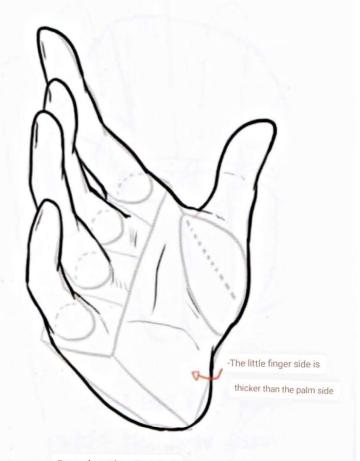


Draw a finger based on the skeleton.



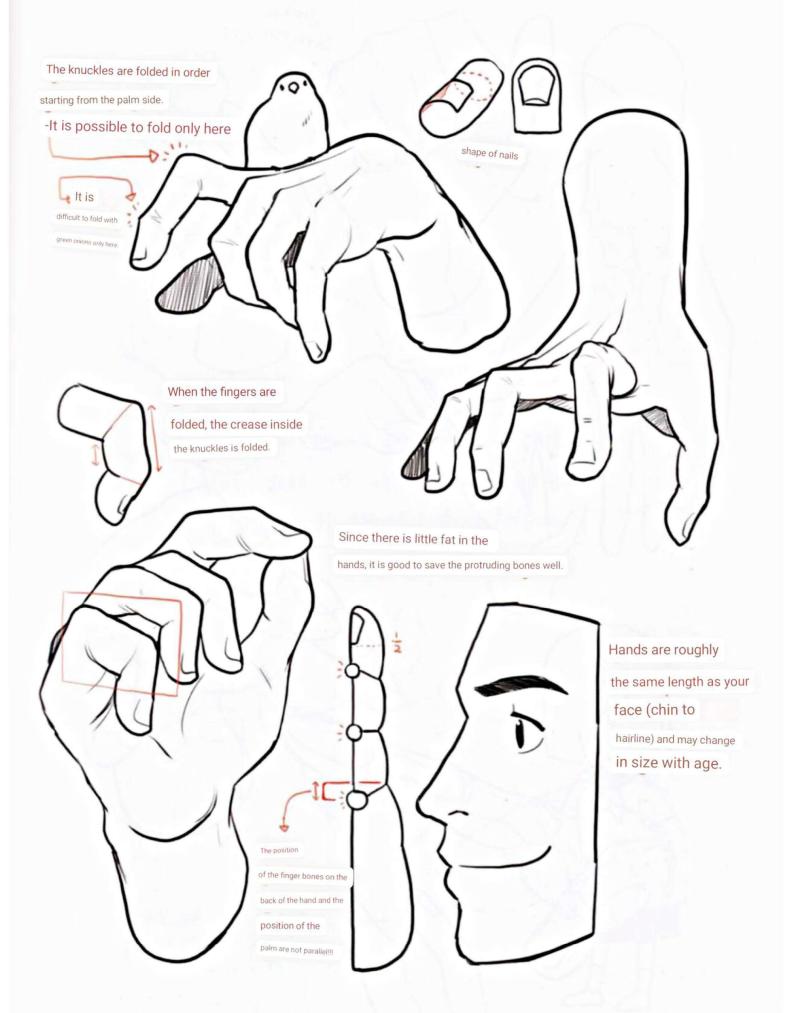
Draw a thick pad on the side of your thumb – and draw a curved skeleton to indicate which

direction and how your finger will move.

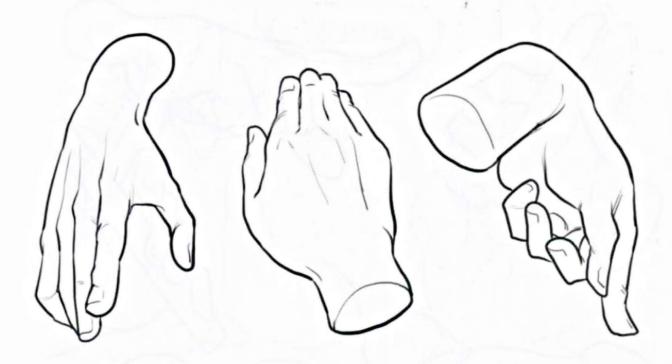


Based on the sketch, I

draw the structure of the hand in detail.



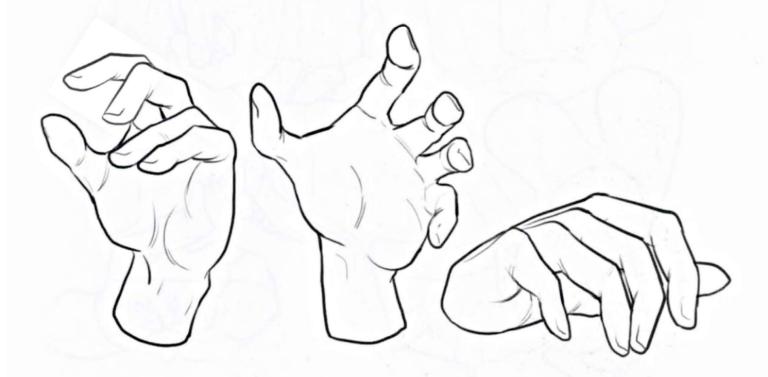


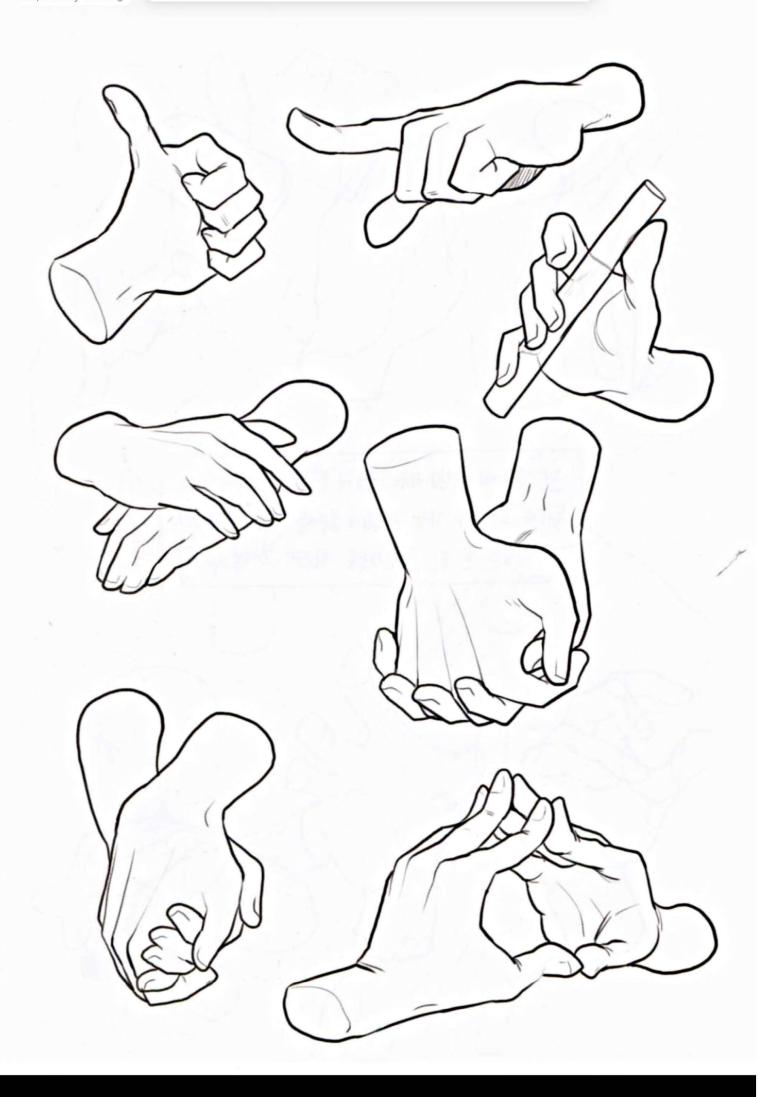


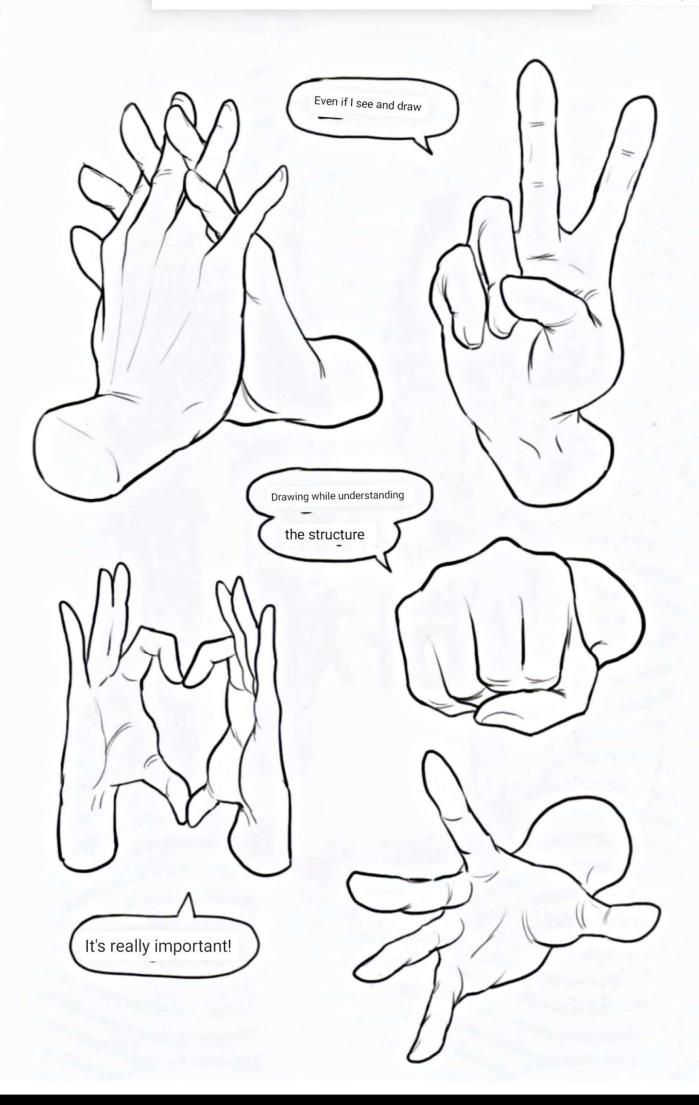
The hand is the most frequently observed body part in our daily life. At the

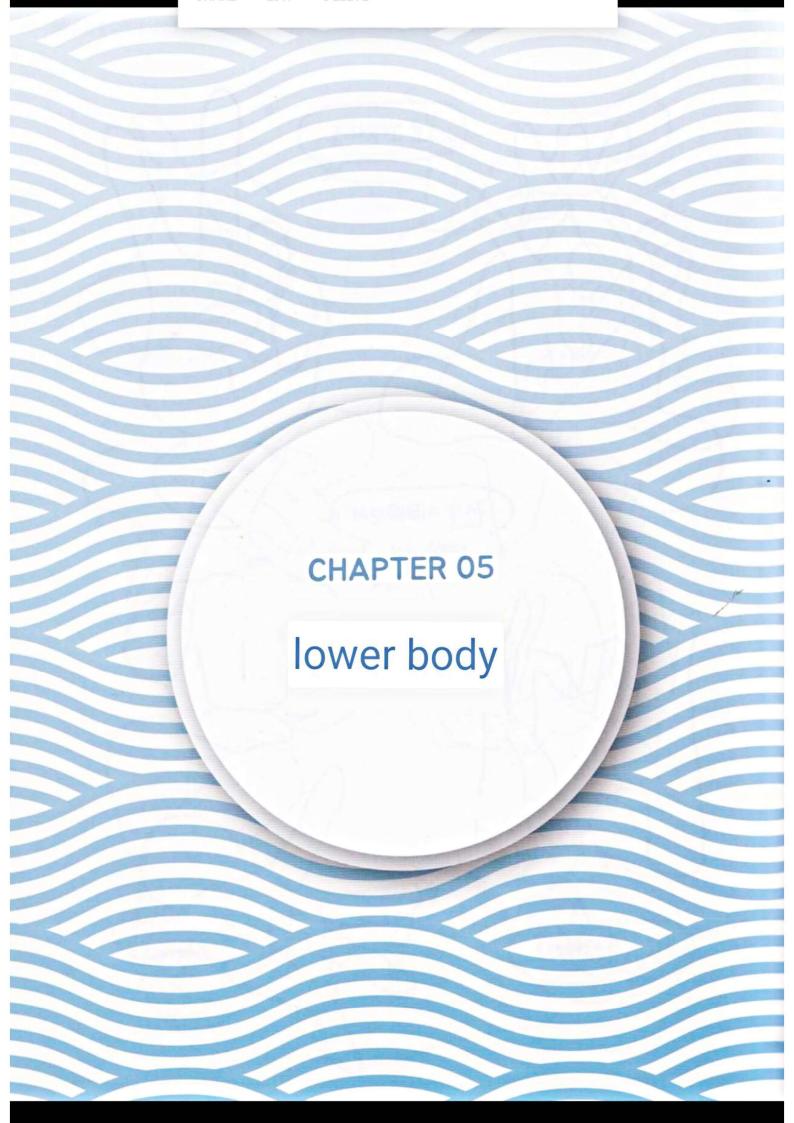
same time, it is also the part where the form moves the most freely. Let's

draw by referring to your own hand or photographic material.







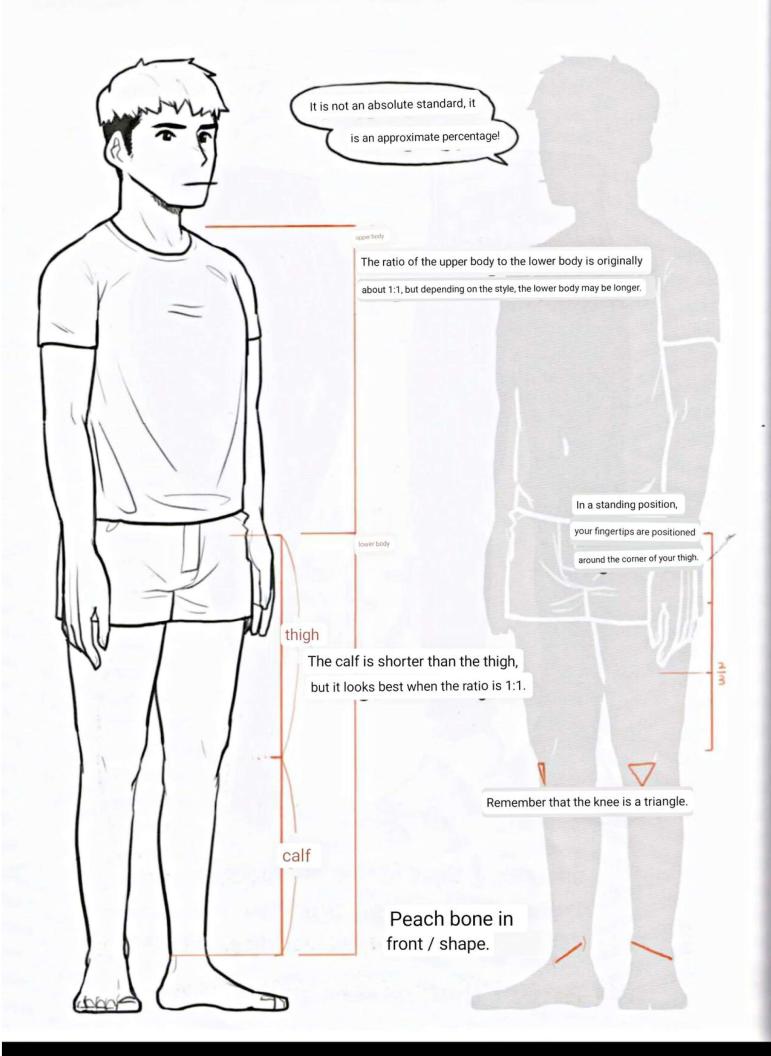


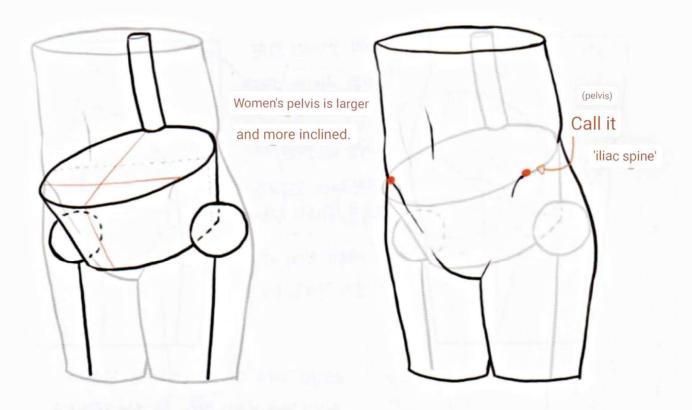
You can draw without difficulty even if you know the overall proportions and the difference between men and women!



The lower body is very simple if you understand it as a simple figure, and there are very few situations where you need to describe the muscles in detail because most of the time, you draw them while wearing clothes.

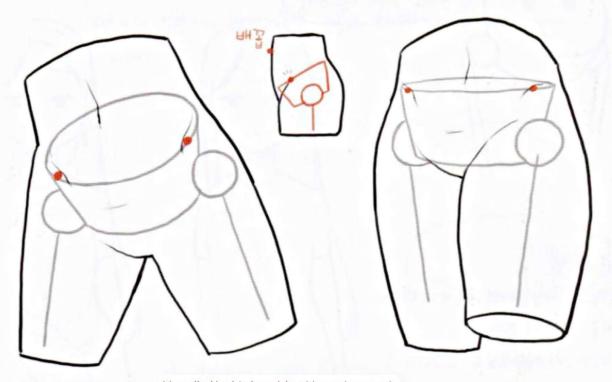
I will briefly examine the structure of the lower body and describe how to draw it more beautifully.





At the bottom of the torso is a bowl-shaped bone called the pelvis.

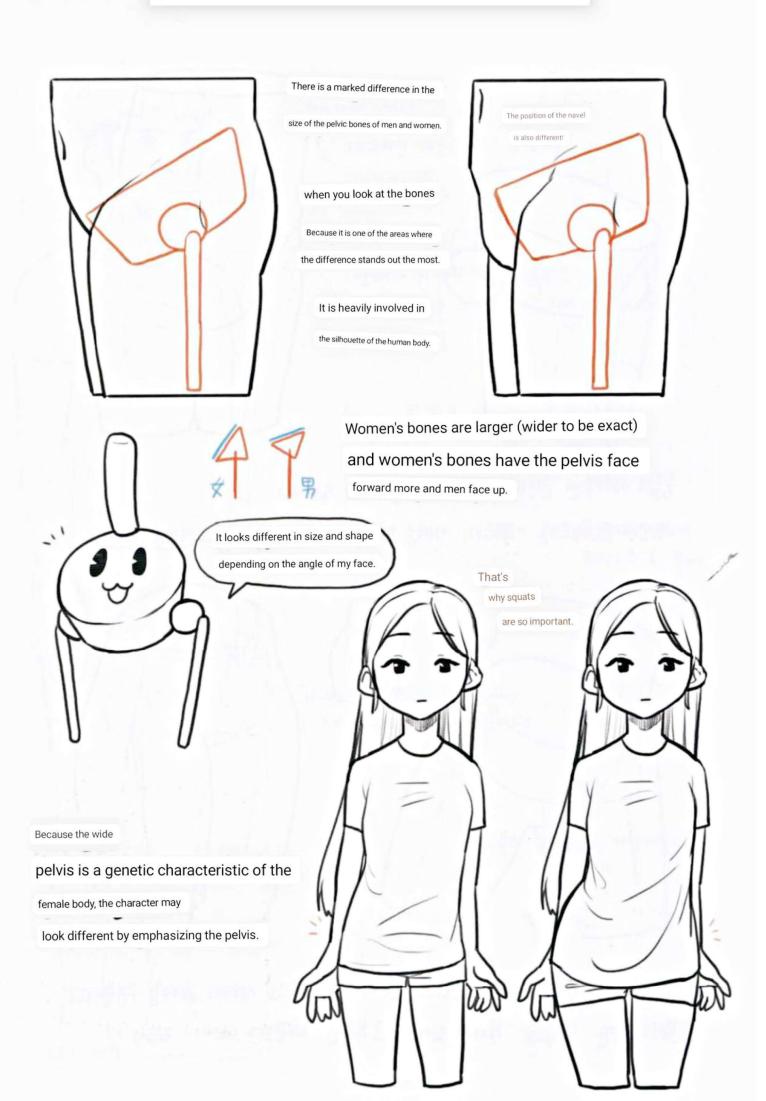
The shape is difficult to understand on a flat surface, so I drew it with a simple figure.

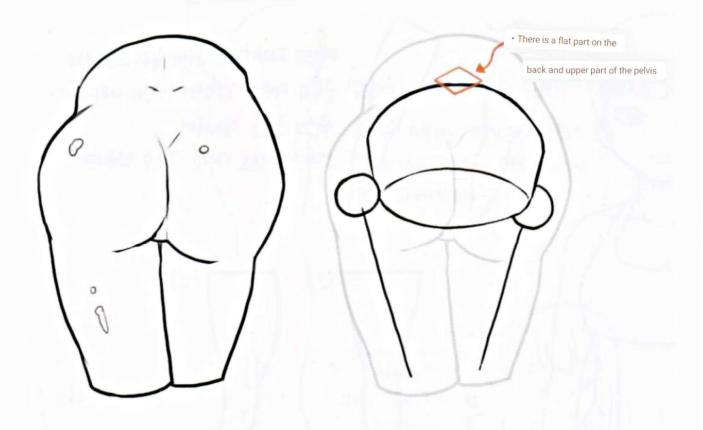


It's called 'pubic bone', but it's a misnomer!

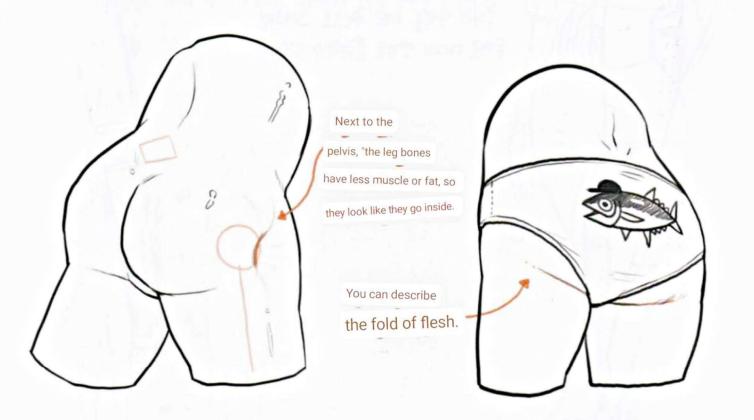
There is a palpable bone in the front of the pelvis, and I distinguish the upper body from the lower body

based on this part. The pelvis is tilted slightly anteriorly so that it is below the navel.

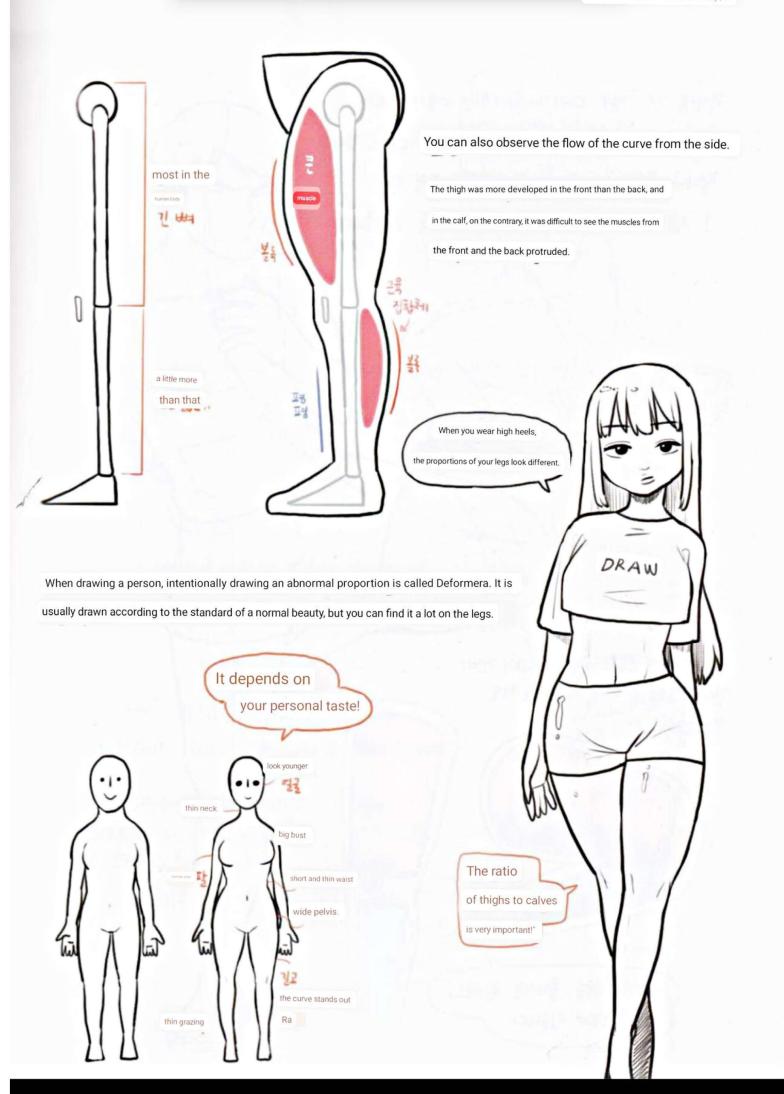




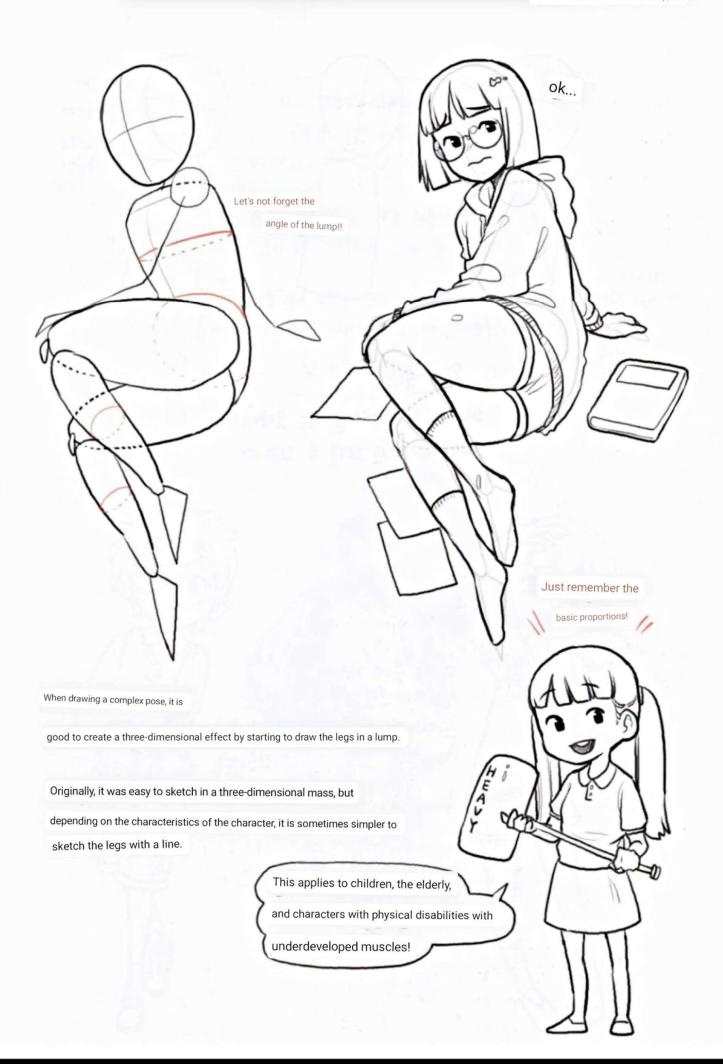
This is the shape of the pelvis as seen from the hip. You can see the pelvis tilted forward. The hip has a lot of fat, so it is better to describe it using a curve.

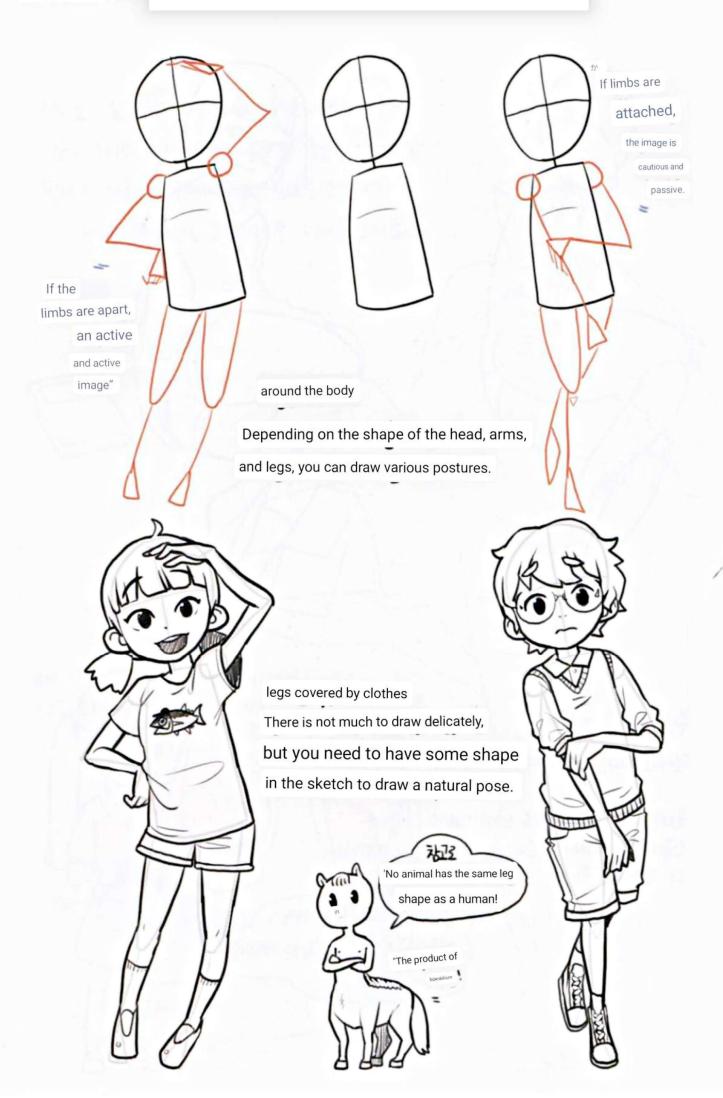












The legs have fewer points to describe

compared to the face or

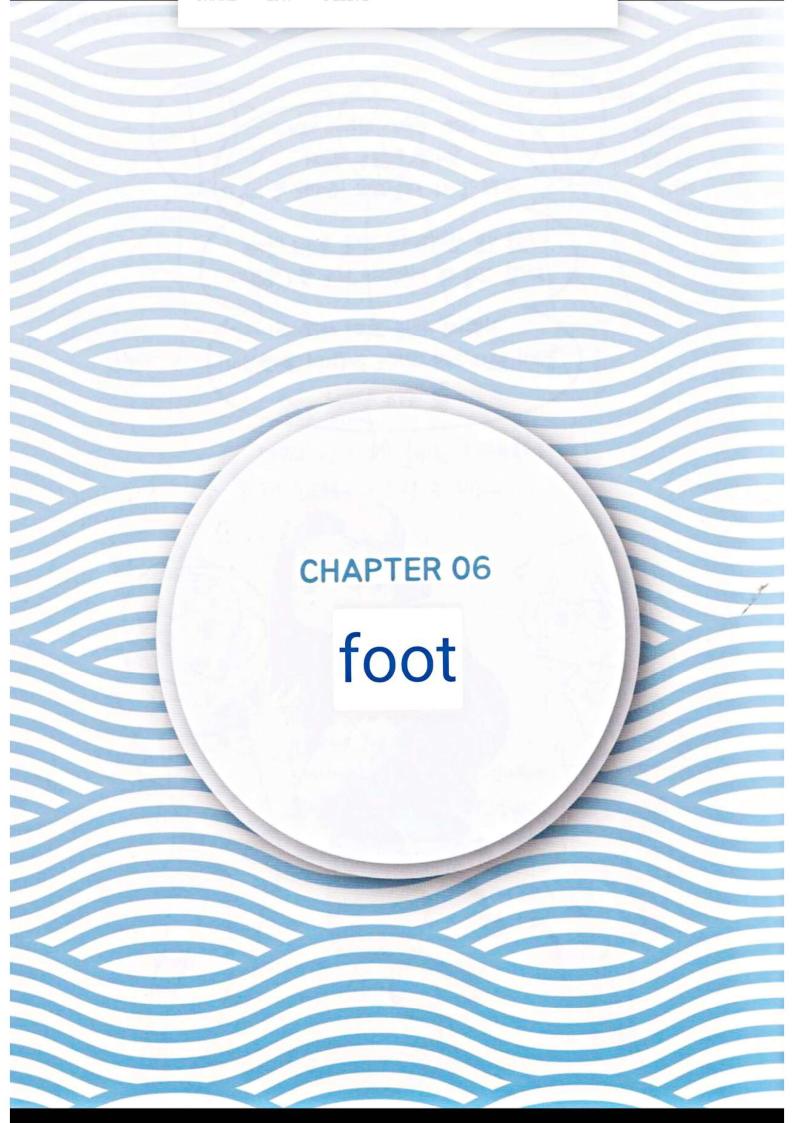
upper body, so I don't draw them or draw them roughly.

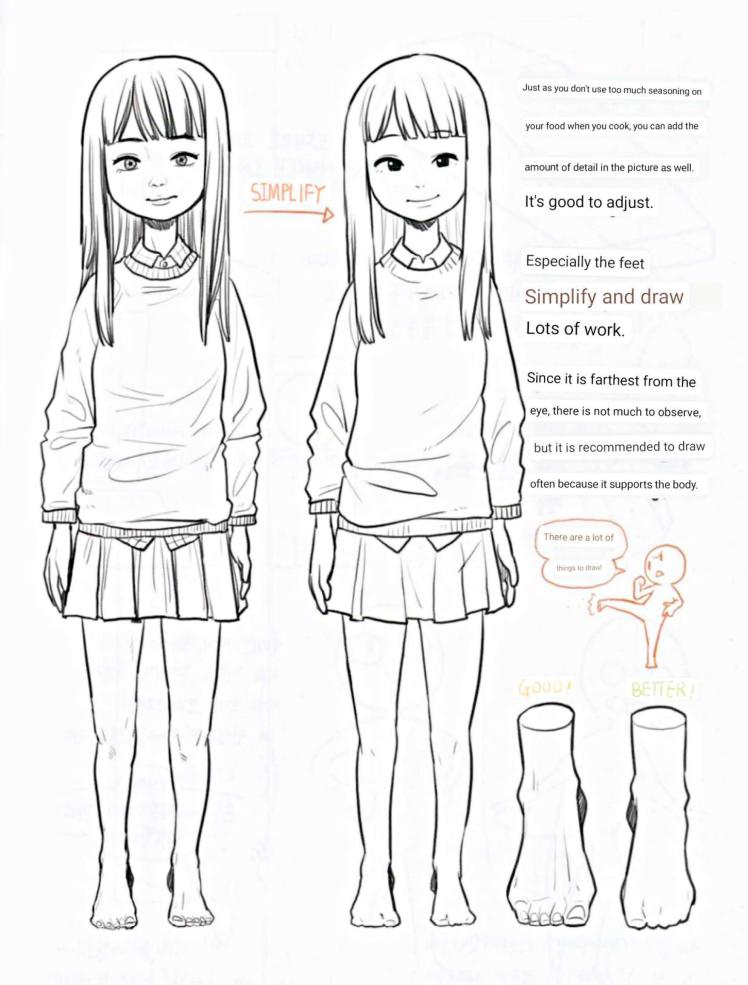
If you get into the habit of drawing only the face or the upper body, you may feel awkward when drawing the legs.

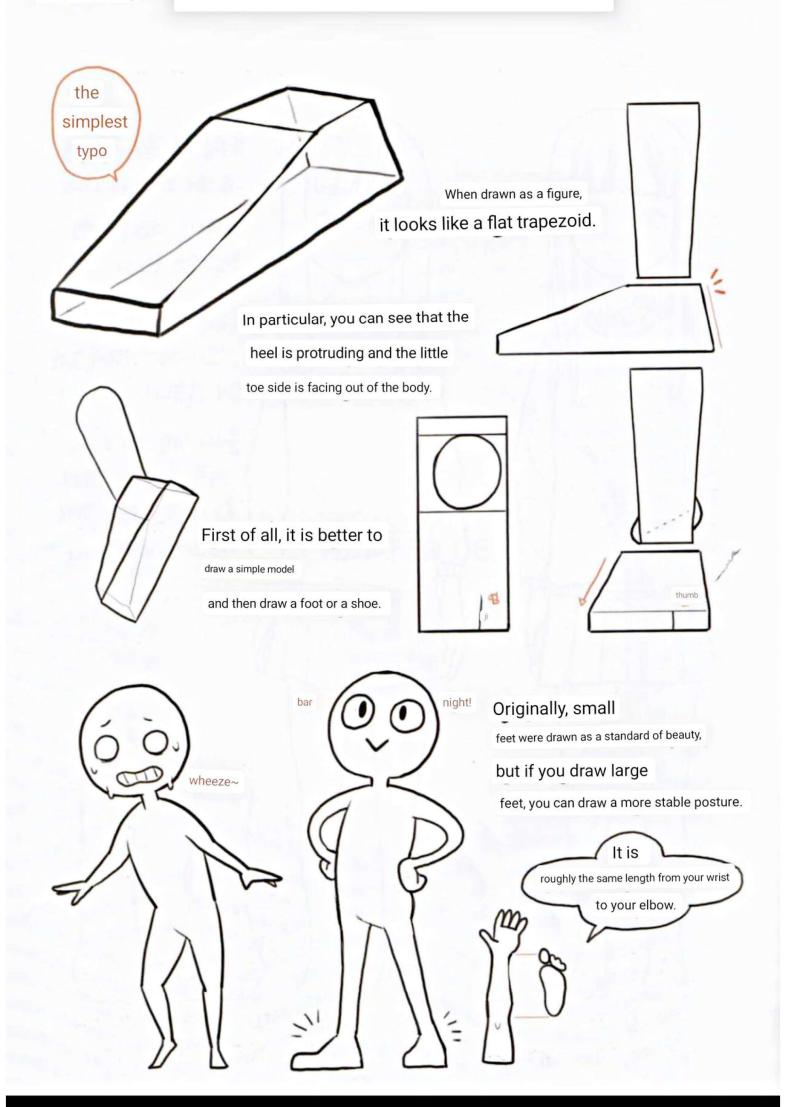
It is a good study to try to draw a full body if possible, while also taking into consideration

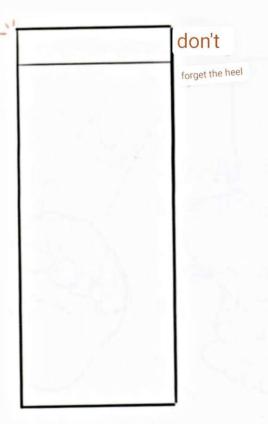
poses and costume designs!



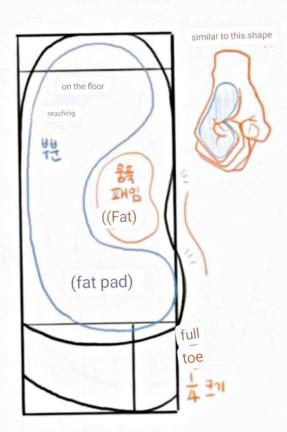




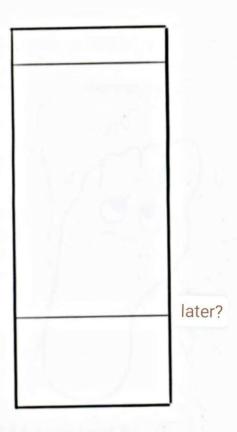




First, start with a square. •The front of the foot is more often wider than the back.

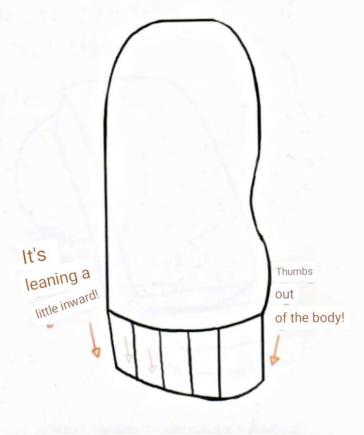


It is curved to gently touch the ground. Check
the curve by referring to the shape of the fat pad.

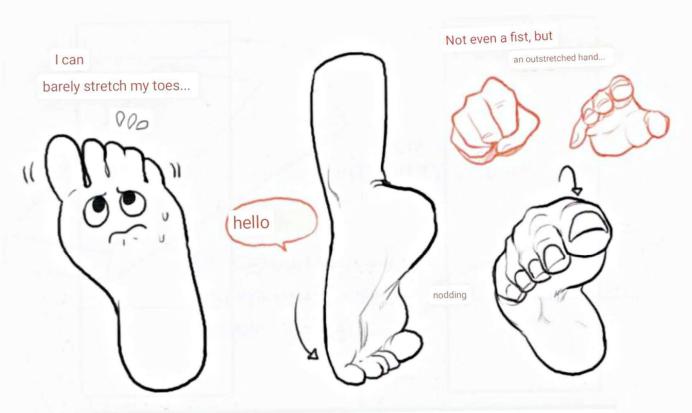


The toes are longer than expected,

but the maximum extent of the foot is the toe bone.

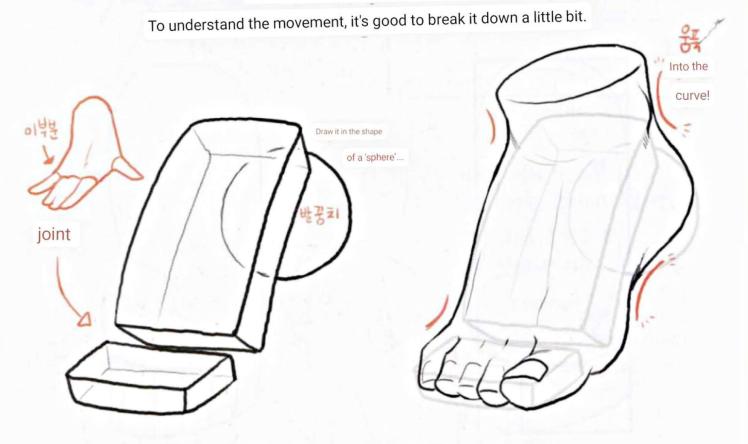


The big toe is larger than the other toes. •It is also good to refer to the direction of the toes.



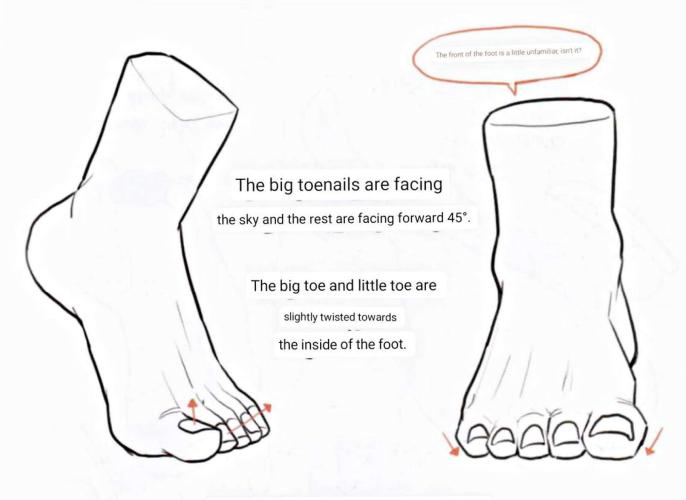
You can't move freely like the hand you received, but you can do some bending movements

because the structure is basically similar.



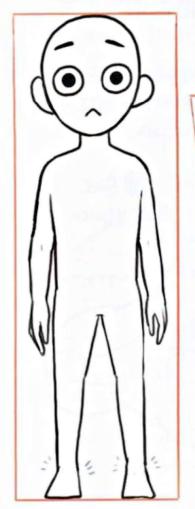
As with the hand, the foot has the most flexible joints between the instep and

toes. In addition, the heel of the back of the foot is drawn separately because it always keeps the mass.



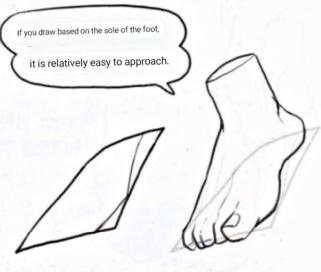
The feet are often drawn awkwardly because

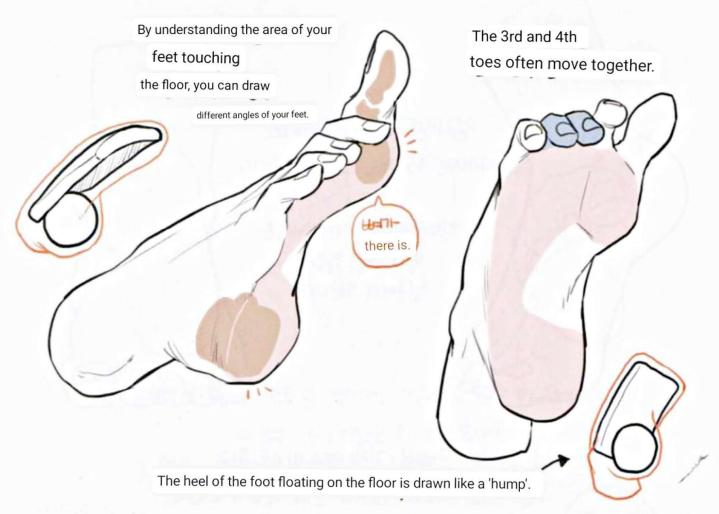
they are also farthest from the eyes and vary greatly in size depending on the angle.

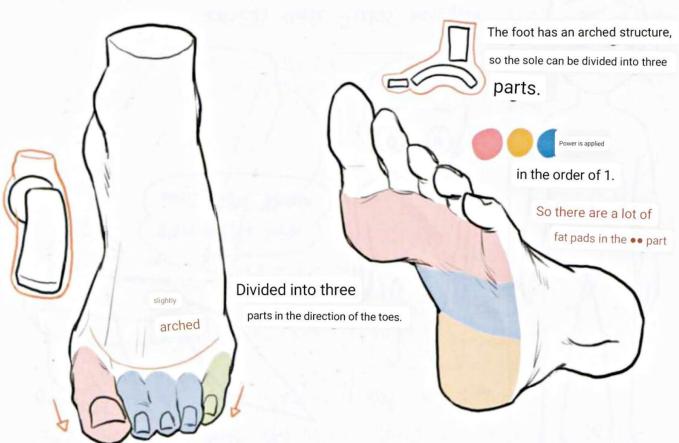




It's also quite large than I thought... (about the length of the skull)



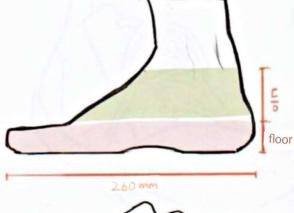






Simplify the shape of the toe so you can distinguish it from the thumb and the rest. The little toe has a slightly different shape from the 2-4 toes, so it is sometimes drawn separately depending on the angle.

Even if simplified, it leaves the curved and arched structure visible from the foot.



In terms of height, the instep area seems to be larger,

but the overall area is longer and wider at the bottom (toes).



Bigger than expected!!

The average size of an adult male's

foot is 260 mm, which is

usually longer than or similar to the length of the face.



Draw the 'Achilles'

heel' as a curve!



when drawing shoes

Figure out the

feet and start drawing.

In particular, it divides the folds

of the toes.



Place a cloth over your feet and

place the round nose of the shoe.

Each shoe is different, but in most

cases, the boundary is where the toe folds.



Raise the remaining

parts three-dimensionally.



Glue the sole.

Depending on the type of shoes, such as sneakers and

shoes, the shape varies.



Tidy up as you add details.

PART 04

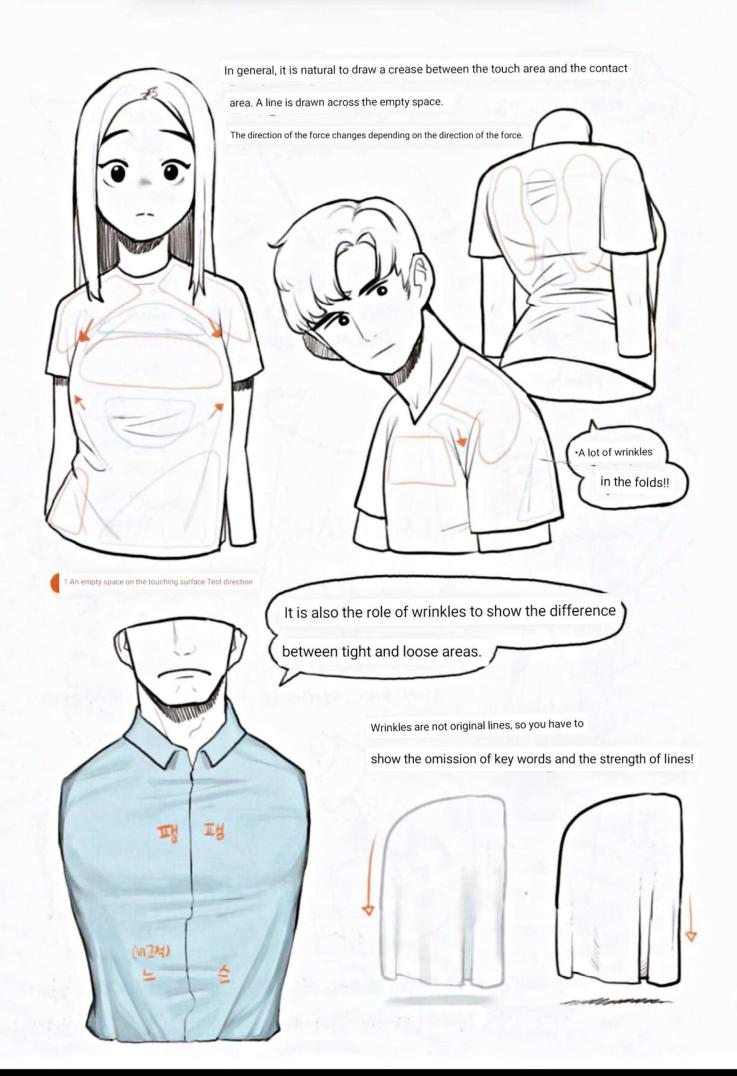
draw more







The shape of the folds changes depending on the contact surface and gravity, the texture of





think of a straw







Without the folds, there would have been significant restrictions on movement.

Let's try to understand and draw the wrinkles

that occur when bending or flexible movements appear.







I drew an example in the shape of a straw

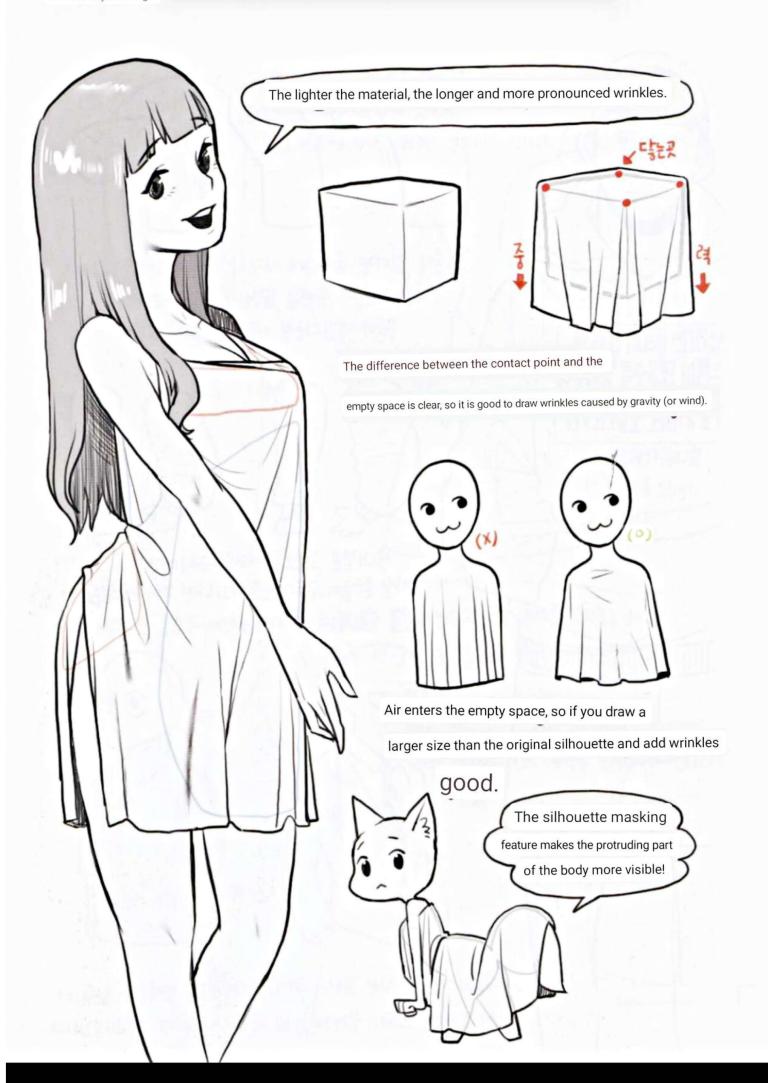
In fact, it is unnatural if wrinkles appear regularly. Let's describe the wrinkles naturally while referring to the actual clothes.





You can show the texture of clothes by the amount of wrinkles and the difference between straight lines and curves.

When straight lines are seen, it looks solid and uncomfortable, and when curved lines appear, it looks comfortable.









Even if the folds are well drawn, they look awkward if they are

You can also draw along this line (the wind blows..)

First draw how the hem will fall

awkwardly connected to the hem.



It connects to the starting point

of the clothes. The lower crease is bigger, so I draw it darker.



Draw the back of the

crease and add more depiction if necessary.



When drawing a skirt that is larger than the top

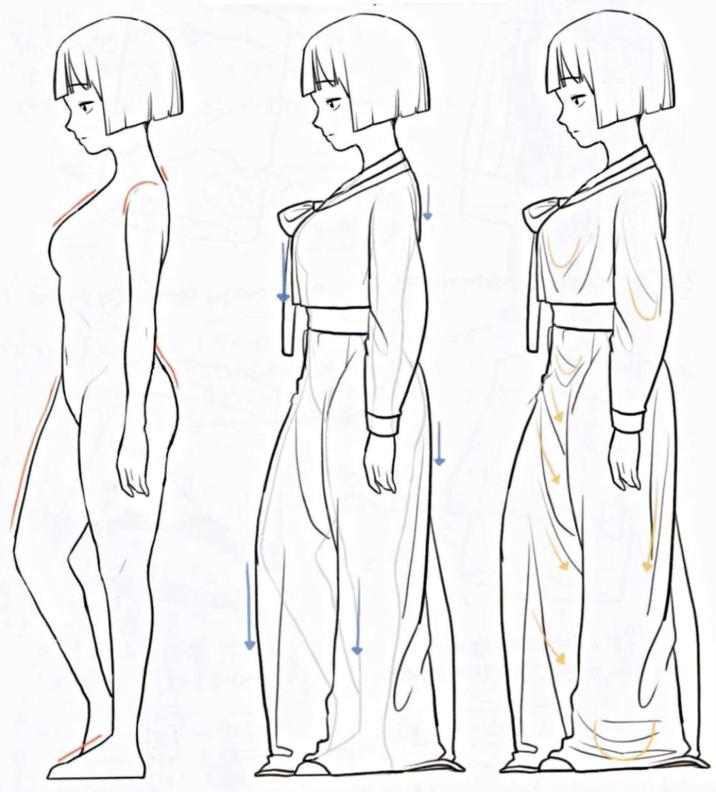
Useful.



This is useful when the shape of the

hem is complex.

Let's draw a naked body and put clothes on it.

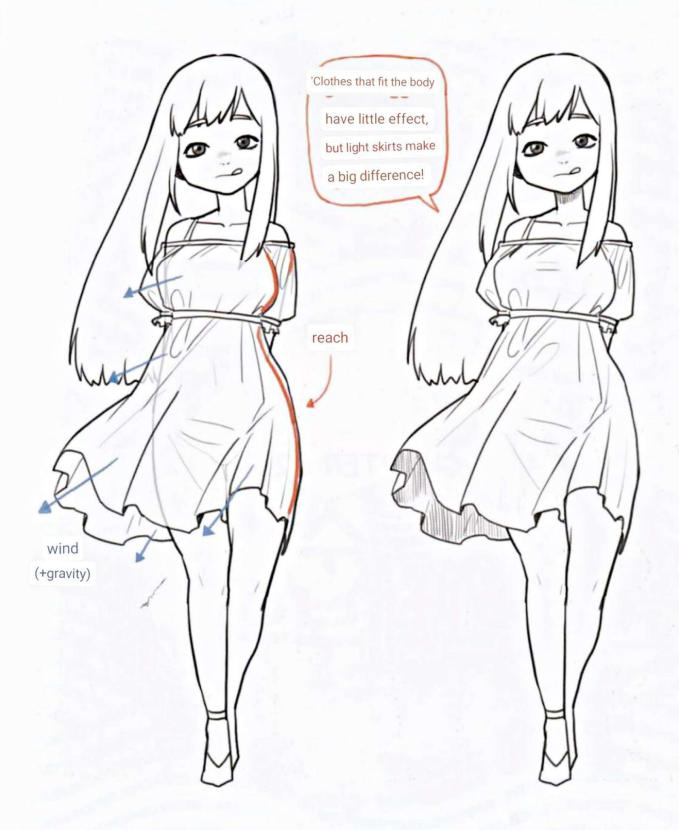


Check the places where the clothes touch the body among the curves of the body. It depends on the design of the clothes, but it usually does not fall down in

A place where the upper part of the body touches is formed. Drop the hem down from the end where it touches. the wind blows

special cases (such as tights) in consideration of gravity. Draw different folds in the space (hard objects such as metal) to complement the

three-dimensionality and detail. Depending on the material of the clothes, the method of cooking will vary.



The direction of the folds can also change under the influence of wind or air. Draw

the direction of the wrinkle considering the location of the body touching and the direction of gravity (wind).

CHAPTER 02 special body parts



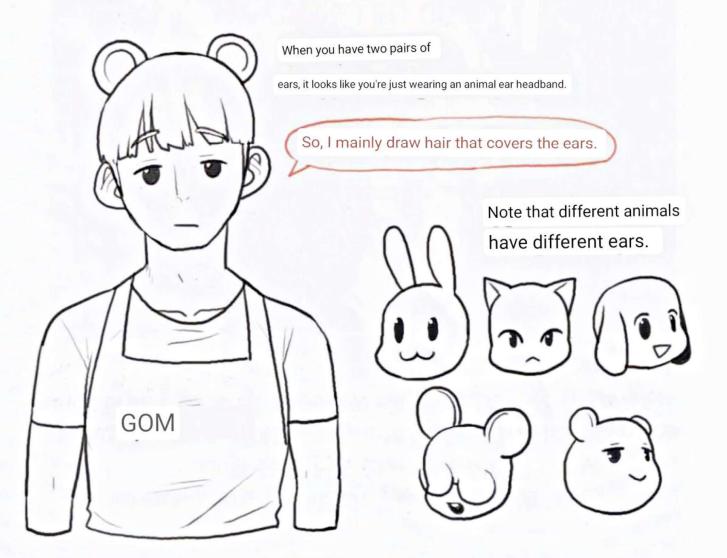
When I draw various characters, I sometimes design characters that cannot be explained due to the general structure of the human body. You can broaden the direction of character design, but since you have to draw something

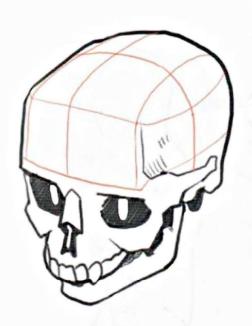
that doesn't exist as an imaginary, it might look

very awkward. Let's see how to draw some examples of such special parts naturally.



When drawing a character with animal ears, it is recommended to draw it along the head. If you ignore the head and stick it, it looks awkward when drawing from a different angle.





The horns are also a variation of the

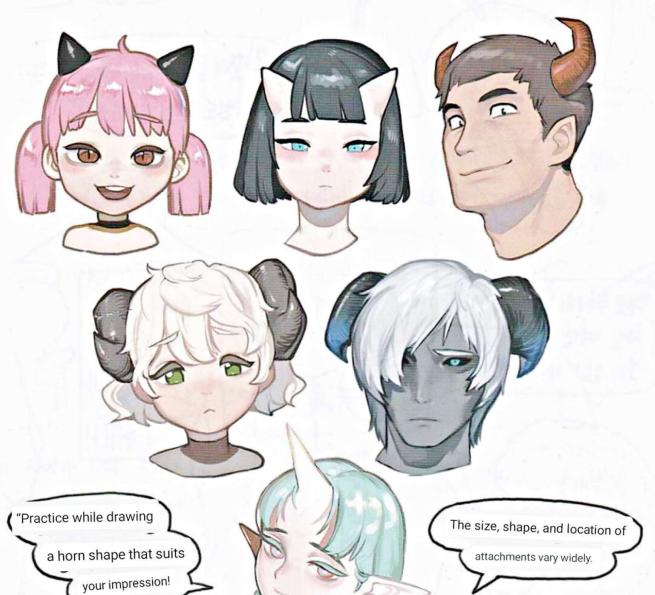
skull, so they are drawn according to the

structure of the head. Note that most of them are in

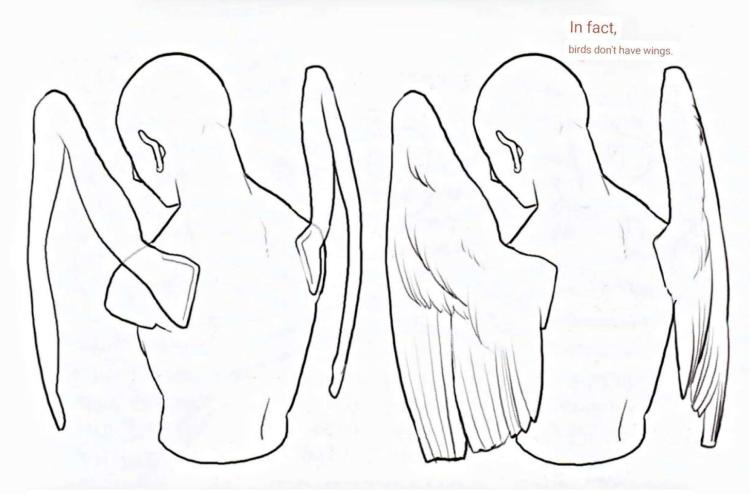
the upper rounded part of the head, so they

don't hang flat.









Humans do not have wings, but if they do, it is natural to attach them to the position of the wing bones.

If possible, it is better to draw it bigger than you think and as if it has a skeleton.



CHAPTER 03 Dynamic Drawing A little boring picture...



STANDARD

Basic posture illustration. It is effective when showing the appearance of the character or the design of the costume.



POSING

The character poses. It can show a certain situation or show a character's personality.



WIND & AIR

Set the air and wind in the picture. distinguish between light and heavy Great for tuning your

character's silhouette.



CAMERA ANGLE

Move the position of the

viewpoint (camera).

You can emphasize a deeper

perspective when viewed

from above or from below.



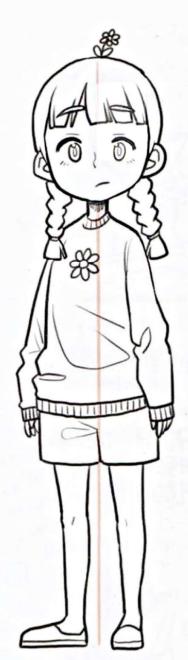
WITH STORY

The pictures tell the story. Using the character's facial expressions or the above-mentioned things, I unravel the content I want to convey with pictures.



LIGHT

Use light and shadow to
make the picture fun. After
finishing the
sketch, you can
study while coloring

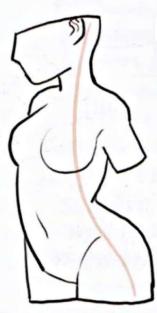


You look most stable when you are standing with your feet centered on your body.

Even if the center of the body is tilted to one side, if you can hold the center

with your legs, you can draw various standing postures.





Balance your body around your waist. Because it is
the center of various movements of the human
body, it is the most curved of the spine.

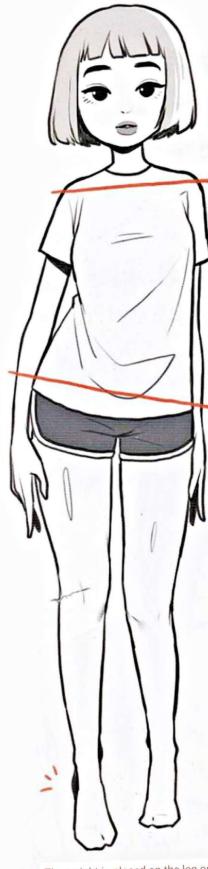
Injury to the lower

back damages the central axis of

the body, making it difficult

to balance the body...





The weight is placed on the leg on

which the pelvis is raised.

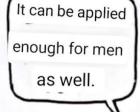
The so-called 'single leg' pose, in which the weight is

placed on one leg, without paralleling the shoulder line and the pelvis line

It's called contraposto.

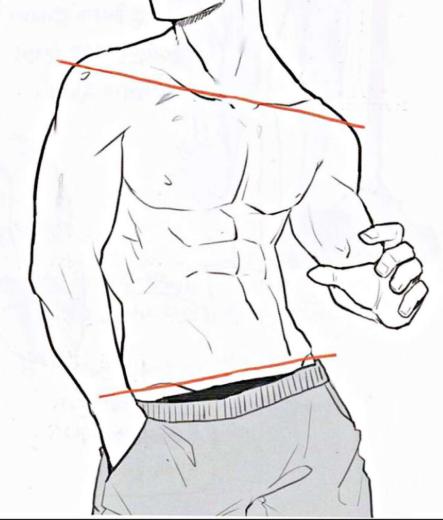
It can be applied in various postures because it can create a dynamic feeling in a flat posture and the curves of the body appear naturally.

Of course, a woman's body with a prominent pelvis





You can find Contra Posto just by walking!





The silhouette is a subtly important part of the picture. Before we recognize the detailed description, we first see the shape that catches our

eye. The more regular the outline and the less regular it is, the more it draws our attention.

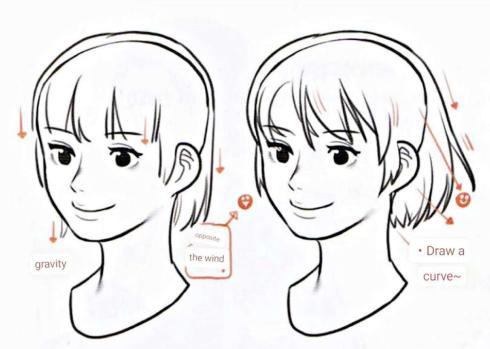


If the shape of an object is complex from the beginning, an interesting silhouette appears,

but when drawing a person, there is a limit to the detail of the structure, so the silhouette may become monotonous.

In that case, if you set air and wind in the picture, you can easily tune the silhouette and give the picture a sense of dynamism.

130 Killa arawing



if there is no wind

hair under the influence of gravity

Falls down.

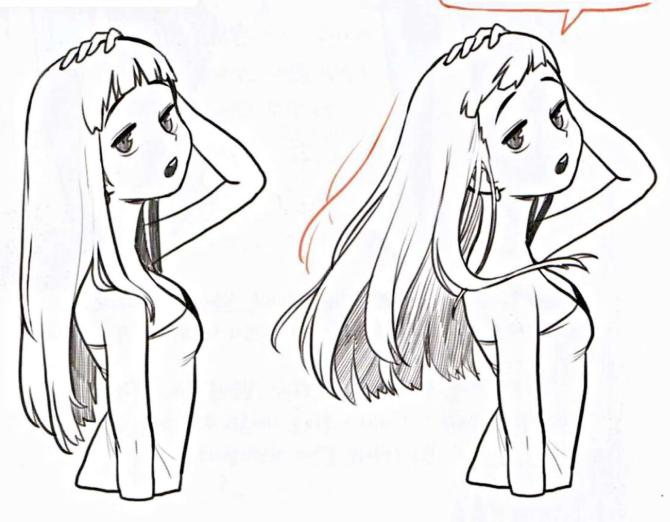
Suppose a pulling force
on the other side of the wind
acts when the wind starts to blow.

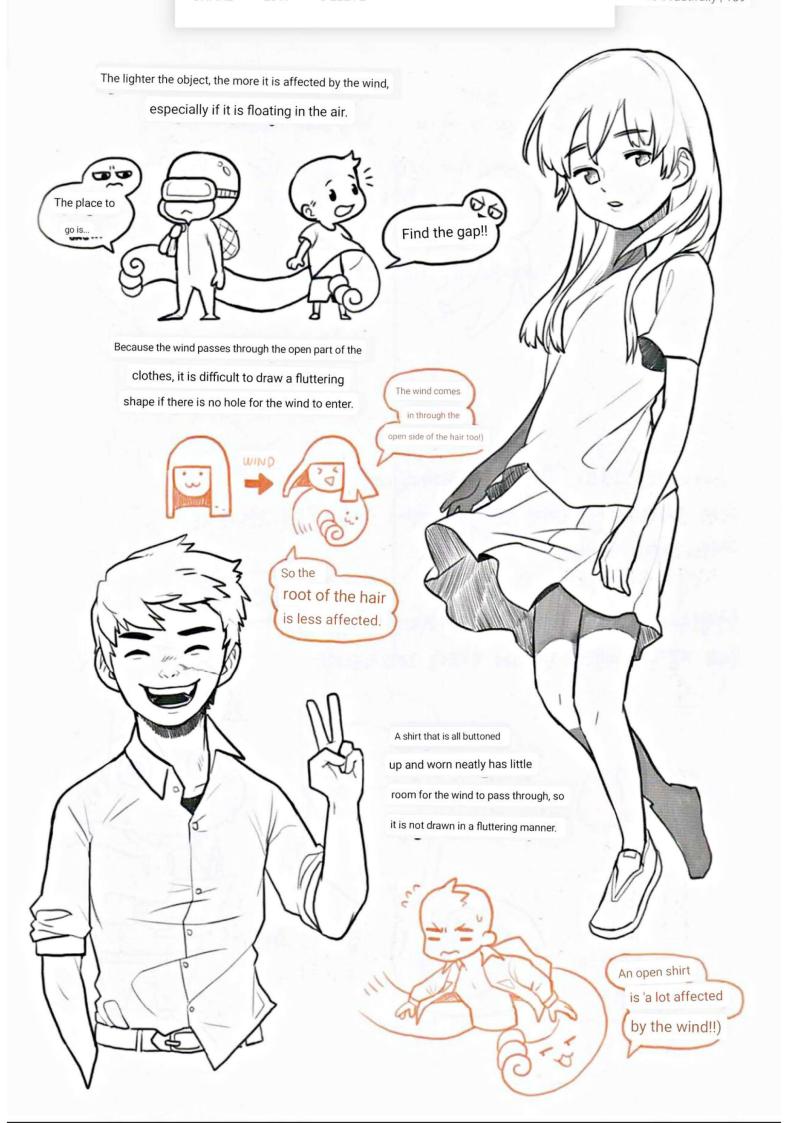
Assume gravity is acting in the opposite direction of the wind and run your hair there.

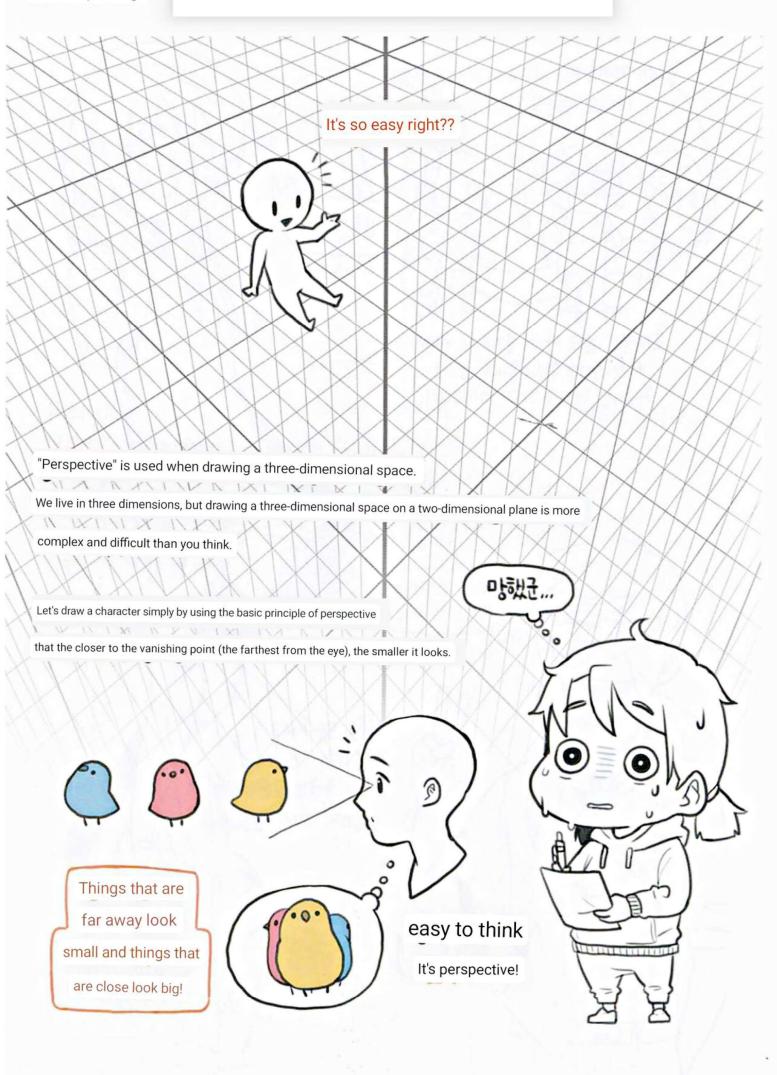
Unless the wind is very strong, it is better to draw a curved line.

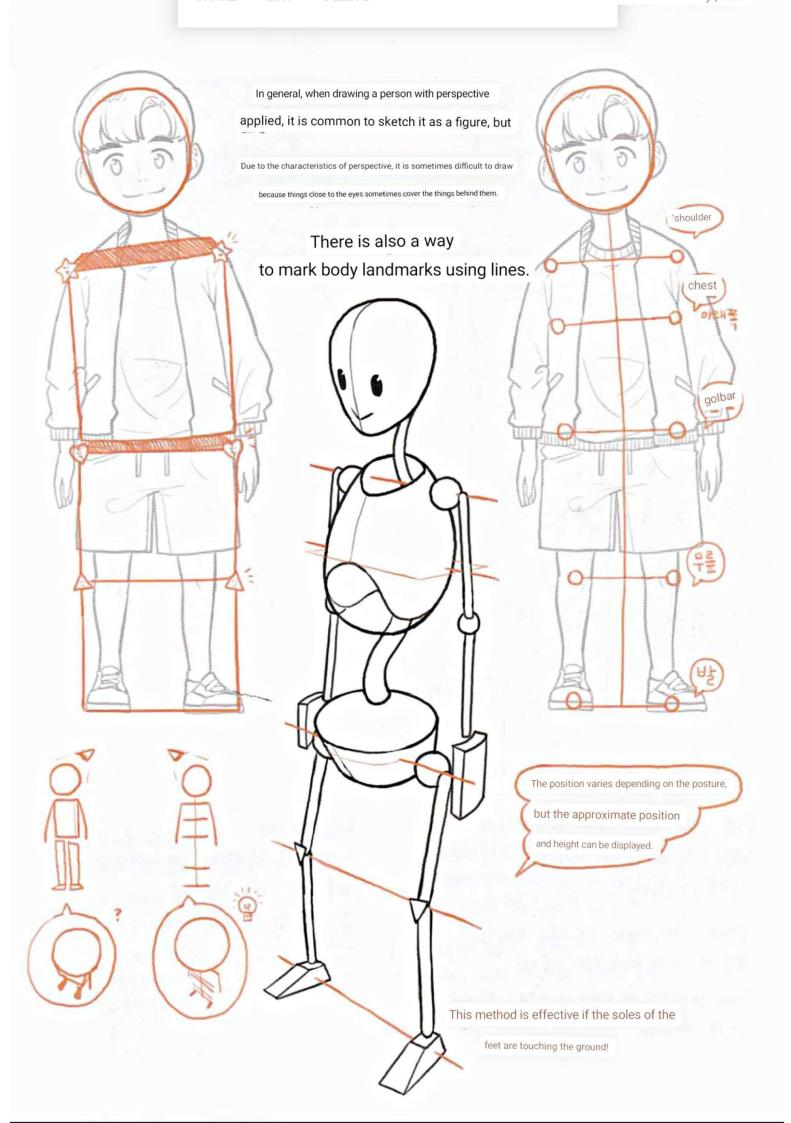
It adds a bit of flying hair and complements the fluff.

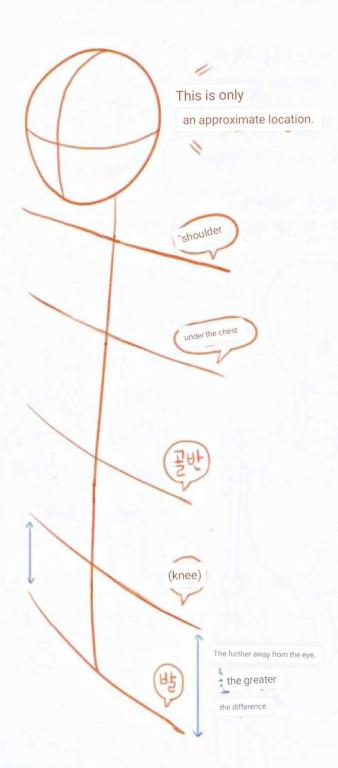
The ends of the hair are lighter, so they are more affected by the wind.













Draw the head and draw a baseline to fit the perspective. Since it is an

angle where the front can be seen a lot, based on the landmark of the front (I marked

a reference line that does not change even

if the body shape is different.

(The reference point of the human body)

Generally, the shoulders, under the chest, pelvis, and knees are the standard. For the

foot, draw it according to the perspective of the ground.

The further away from the eye, the narrower the width between each baseline,

showing a sense of perspective.

Draw the head first,

then draw the torso, close to the eyes, going down. Draw

the clavicle line in perspective and draw

the muscles and shoulders next to it.

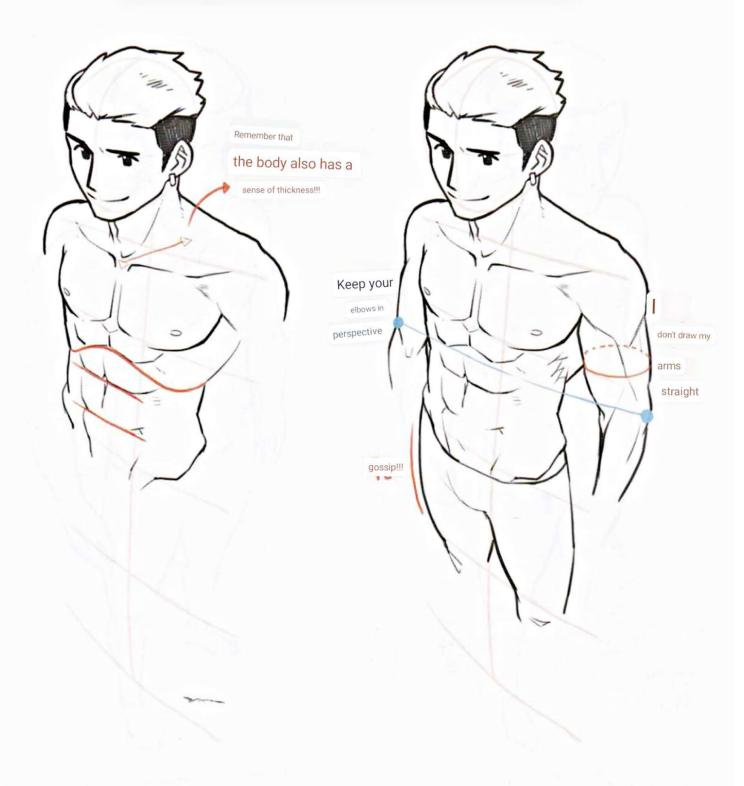
size difference due to perspective

Note the covered area.

Because of this,

it is difficult to see through.





Thinking about the thickness of the

torso, go down in the order of the chest and

belly. It is good to mark the visible part of the ribs under the chest (insulation)

and draw the horizontal line of the abs in consideration of the perspective line.

When the body is drawn to some

extent, draw the shoulder line.

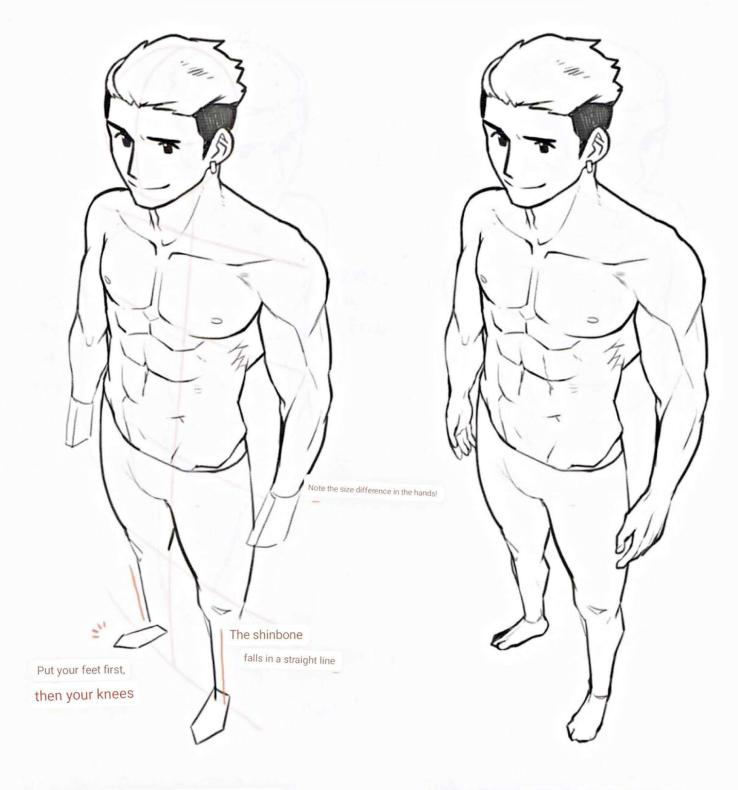
Legs farther away from the eye are more heavily perspectived. Another

way is to draw the kneecap first and then connect it to the body. The arms

(elbows) were also drawn in line with the perspective line of the torso.

It is better to show that you have

muscles using curves rather than falling in a straight line.



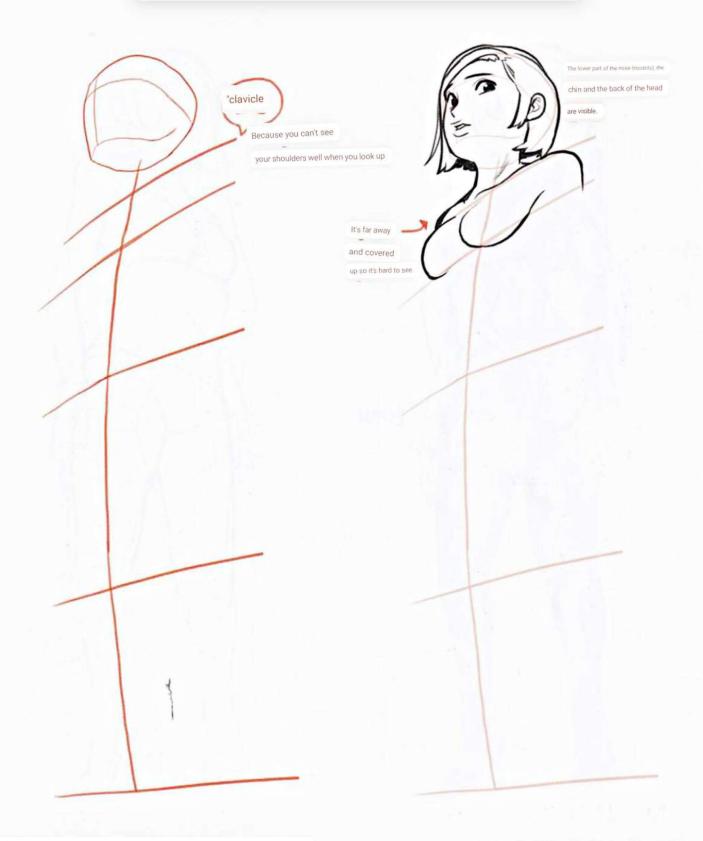
The sole of the foot that touched the ground was first,

and the shin bone was connected between the knee and the foot.

Since the shape of the hand changes as the angle changes

— — freely, draw attention to the size difference due to perspective.

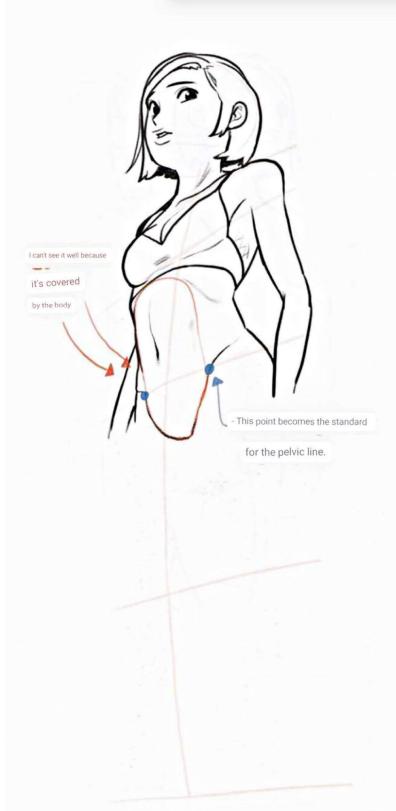
Clean up residual lines and complement the description.

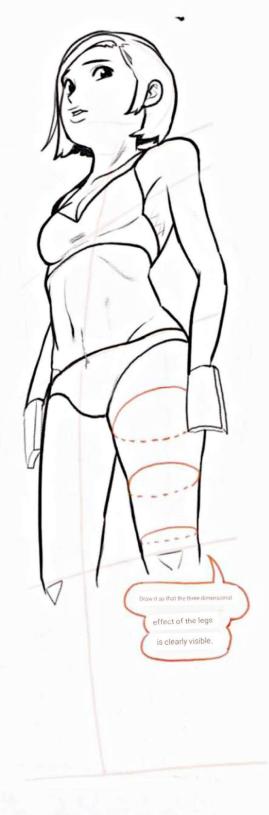


I also drew the baseline in perspective when viewed from the bottom up (low angle).

At this point, the clavicle line is used as a reference line because it is difficult to see the shoulder that is far from the eye.

At this point in the same way, I will draw it considering the thickness.





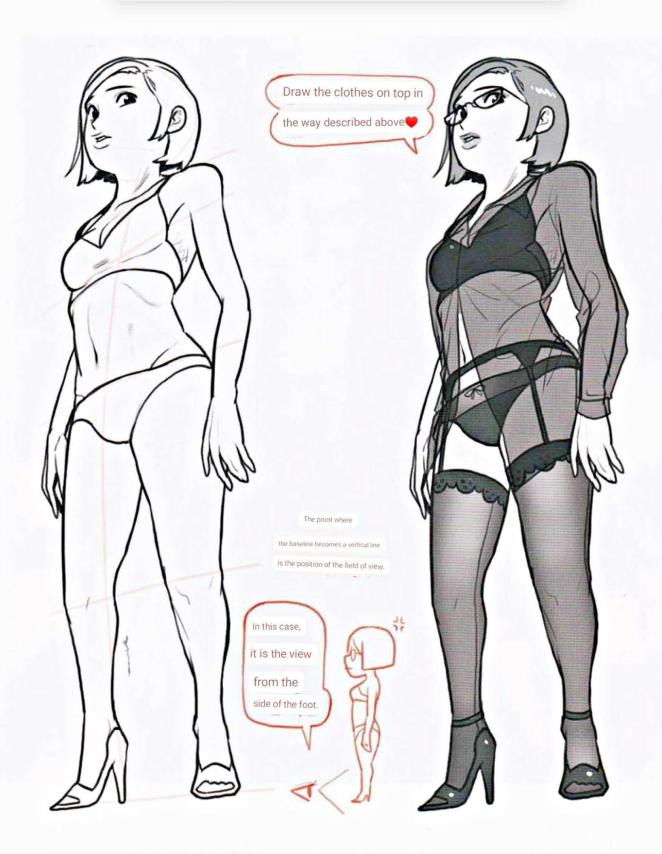
Not only does it look small when it is away from the eyes,

but it is also obscured by other objects, making it difficult to see.

Do not forget to draw important landmarks or body parts in perspective.

Draw using the cylindrical thickness of the legs.

The closer it gets to the eyes, the bigger it gets, making the lower body look relatively long.



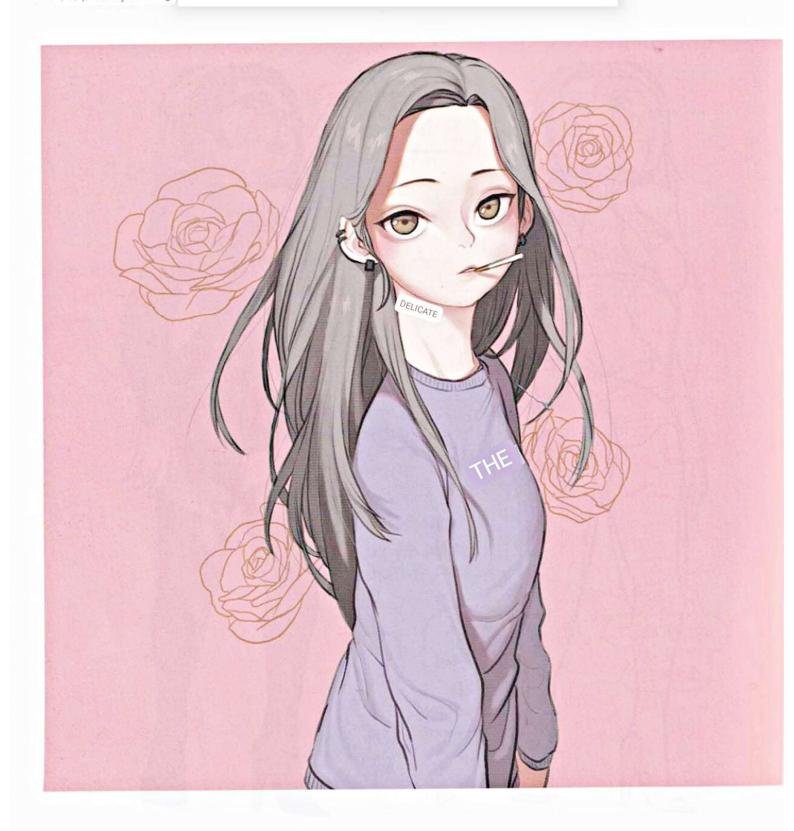
The closer you are to the field of view, the more you

focus on the depiction, and the farther you draw

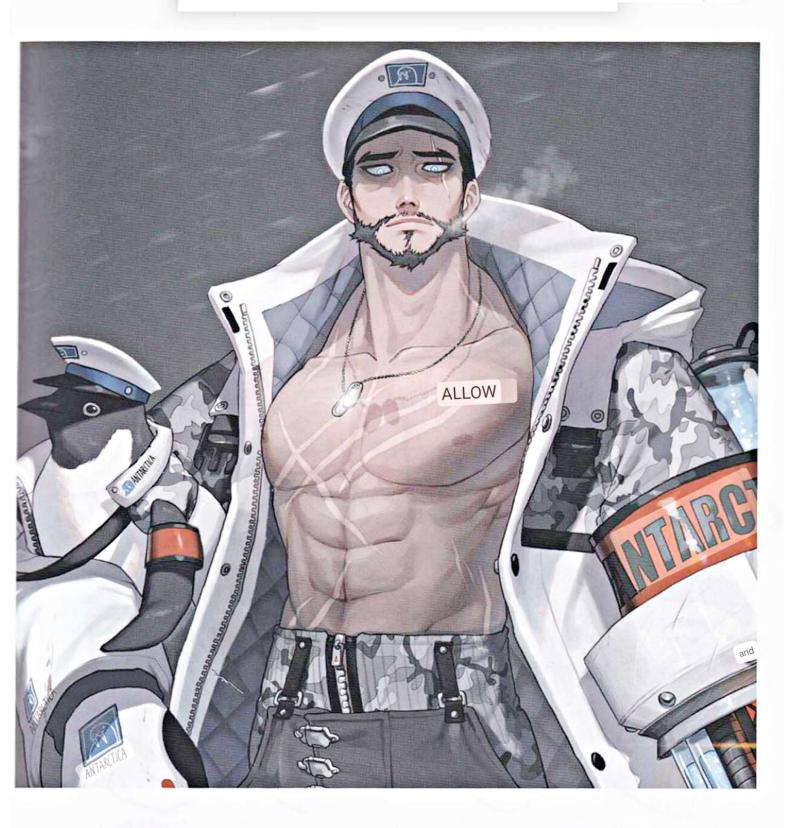
briefly, emphasizing perspective.

Finish the painting by adding

clothes and accessories



When viewed from above (high angle),
the head looks big and slender, and the overall look is small and
dwarf, so it is good to draw an image that looks young and friendly and close.



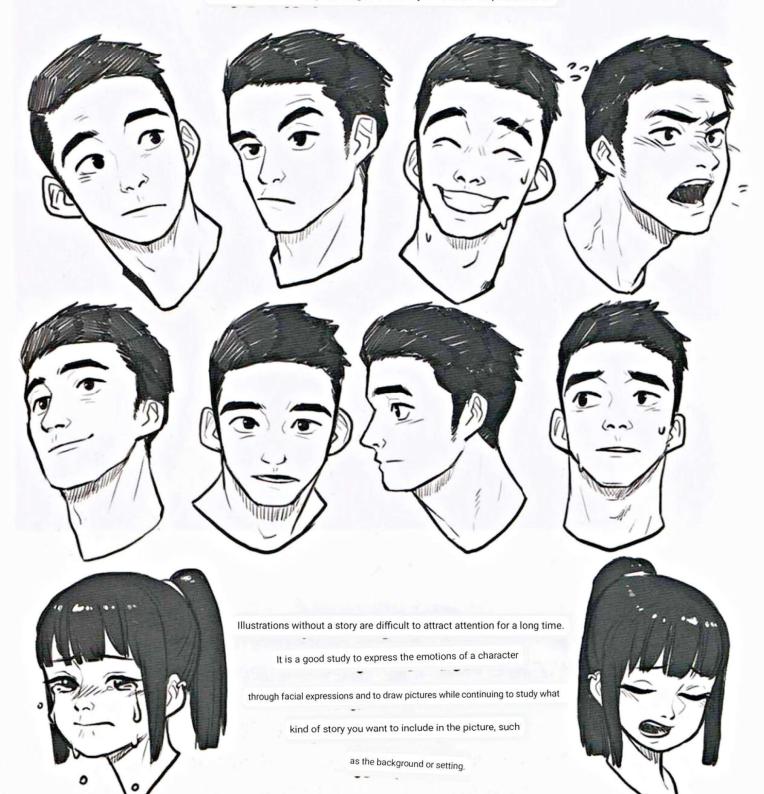
When viewed from below (low angle),

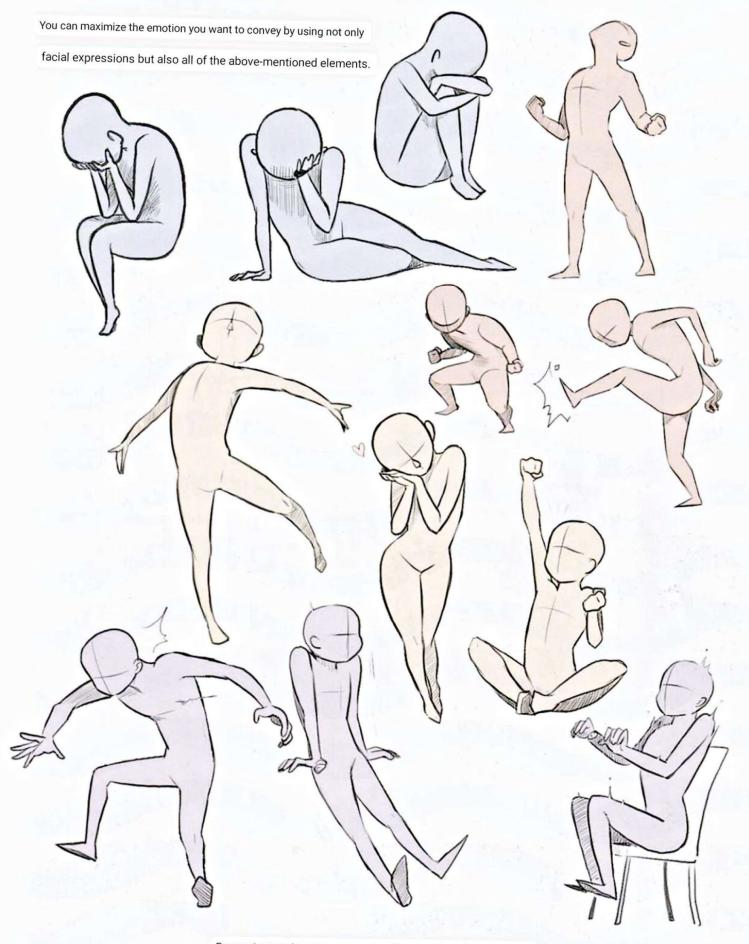
the scale looks large and it is easy to show the atmosphere of intimidation, so it is good to draw dangerous and scary images and heavy and solid images.





You can tell a story through a variety of facial expressions.





Expressions and postures, as well as the air and wind, the viewing

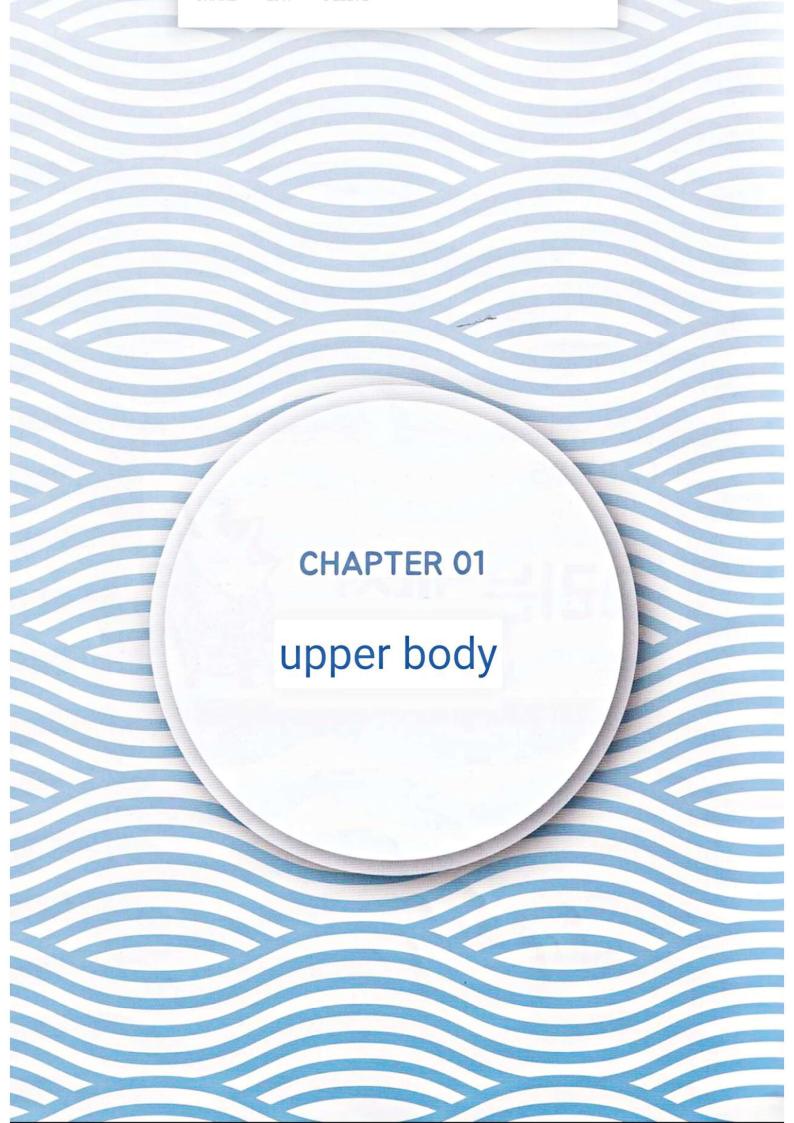
point, and the light and shadow, and the background design, although not described

here, are very helpful in telling the story in the picture.

PART 05

drawing process





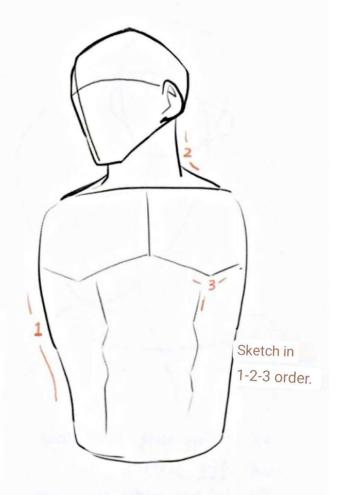


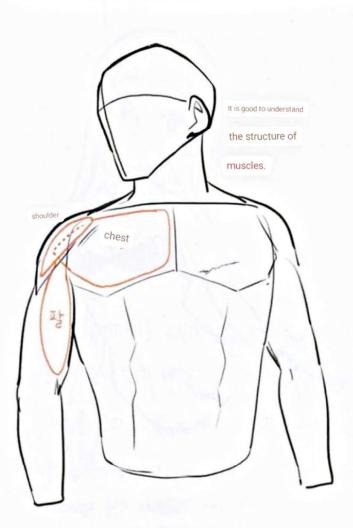
The clavicle serves as the baseline for the torso.

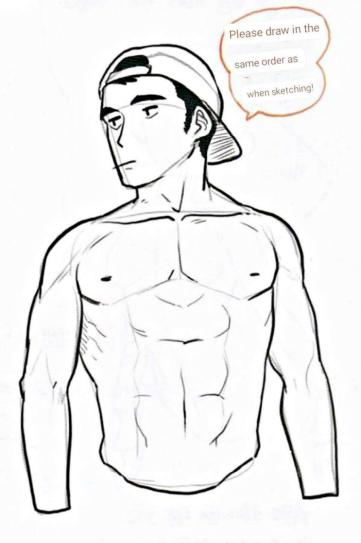
- ① Draw the head and mark the position of the clavicle.
- ② Draw the shape of the body and connect the neck.
- ③ Draw the shape of the arm. Draw

the shoulder muscles and connect them well to the torso.

④ Draw neatly arranged lines.





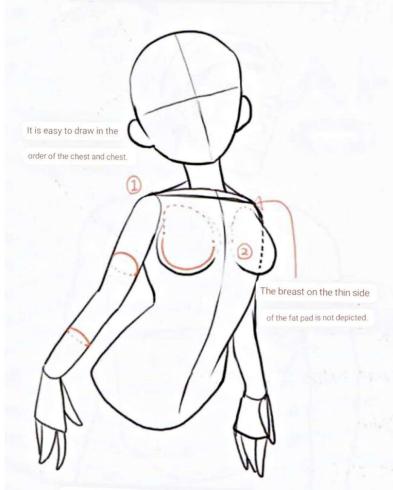




If the torso is in a dynamic posture, draw a

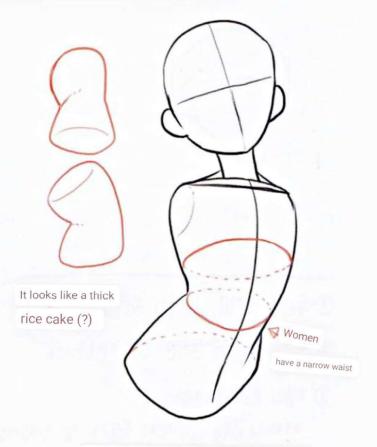
vertical baseline. Think of it

as a line that crosses the center of the front of the body.



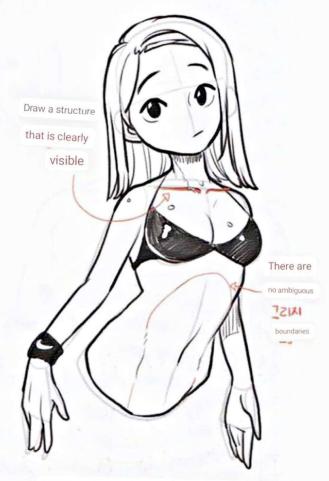
Draw an arm a little longer than the body

and sketch the shape of the hand.



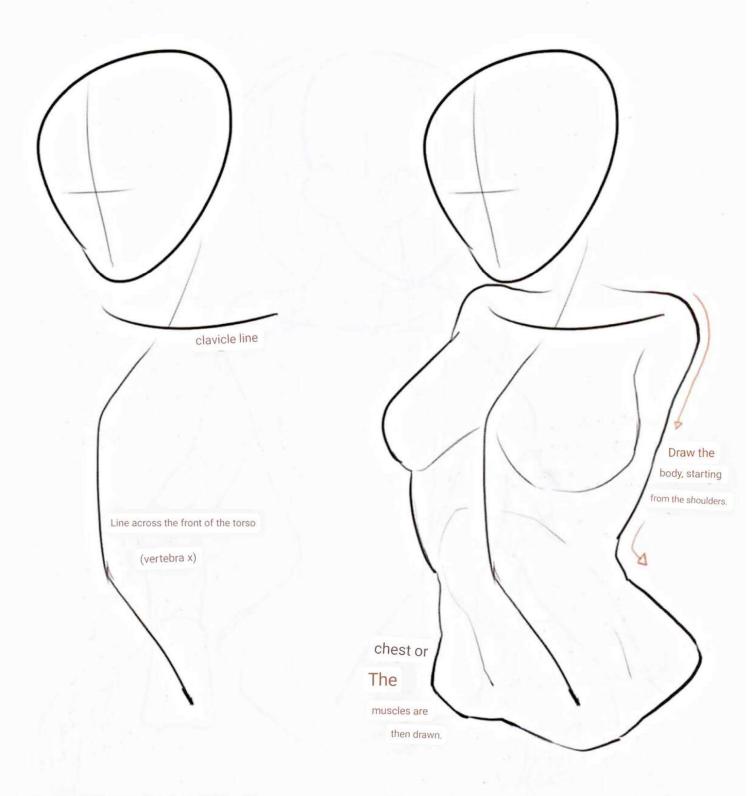
Pay attention to the mass, and draw the shape of

the body according to the baseline.



Make clean lines on the sketch.

Unnecessary lines are omitted.

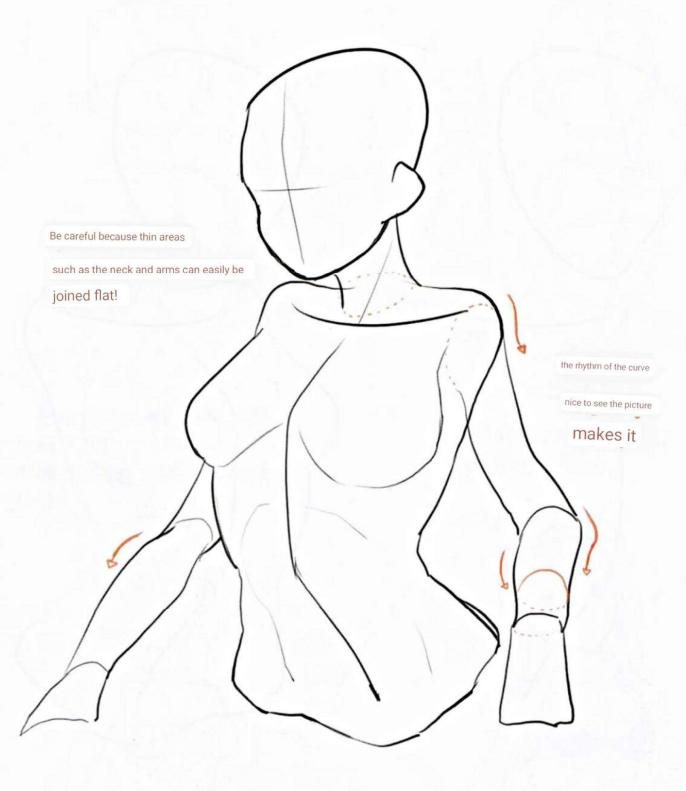


After drawing a rough image of the person in my head, I start sketching. I usually

draw from the part where the gaze stays for a long time, or the part close to the eye. Draw

the head and draw lines to indicate the direction of the body.

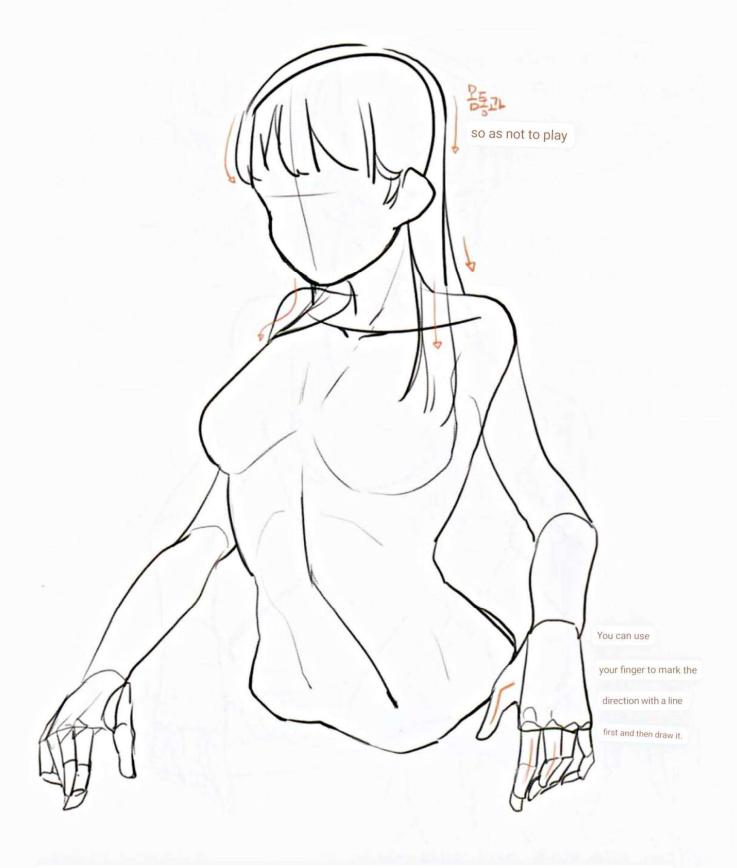
After drawing the size of the torso, refine it by drawing bends and muscles.



Draw more other parts connected to the body.

Connect the head and torso, and attach the shoulders and arms.

Make sure that it is not drawn flat, and draw so that you can feel the rhythm in the curves.



Draw small parts. Hair, fingers, etc. show the character's characteristics and situation. While drawing so that

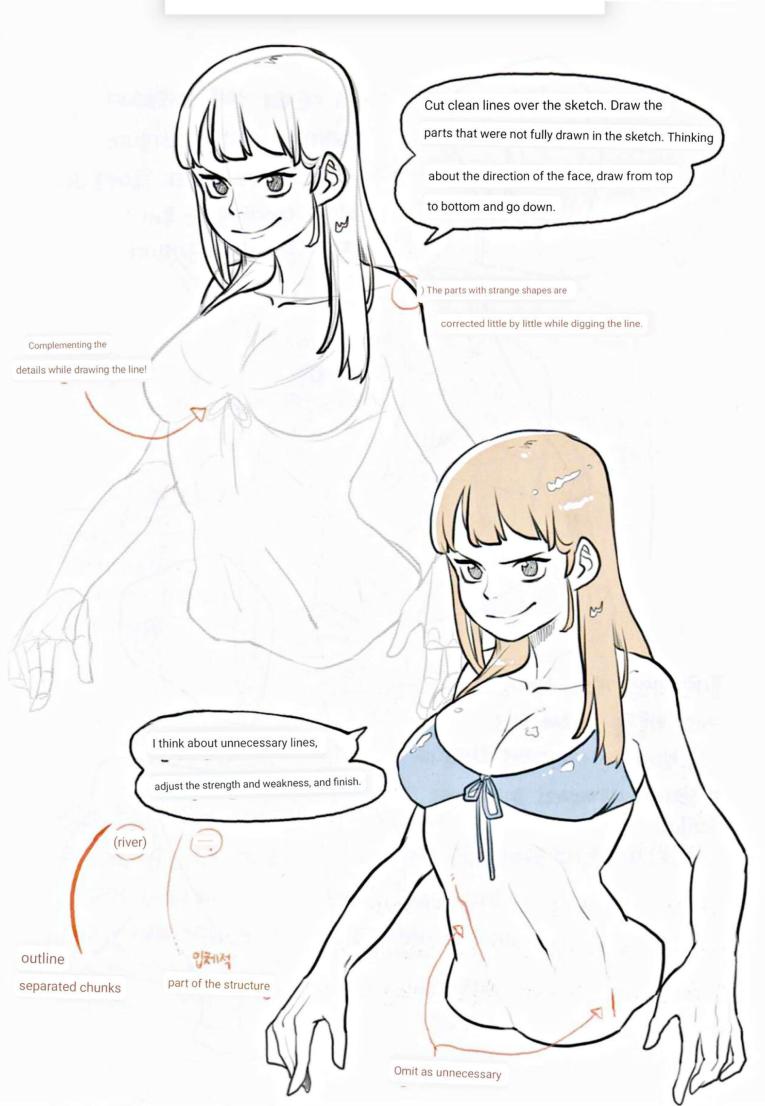
it is well connected to the body, be careful not to have any boring parts in the silhouette (outline).

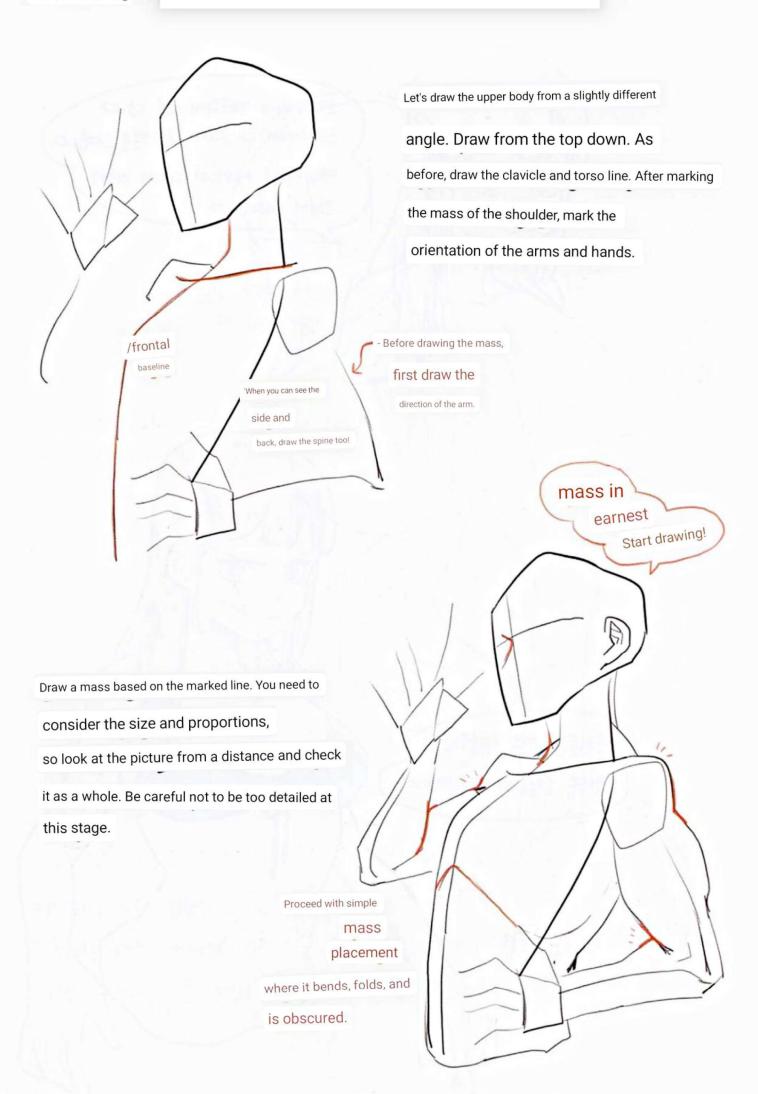


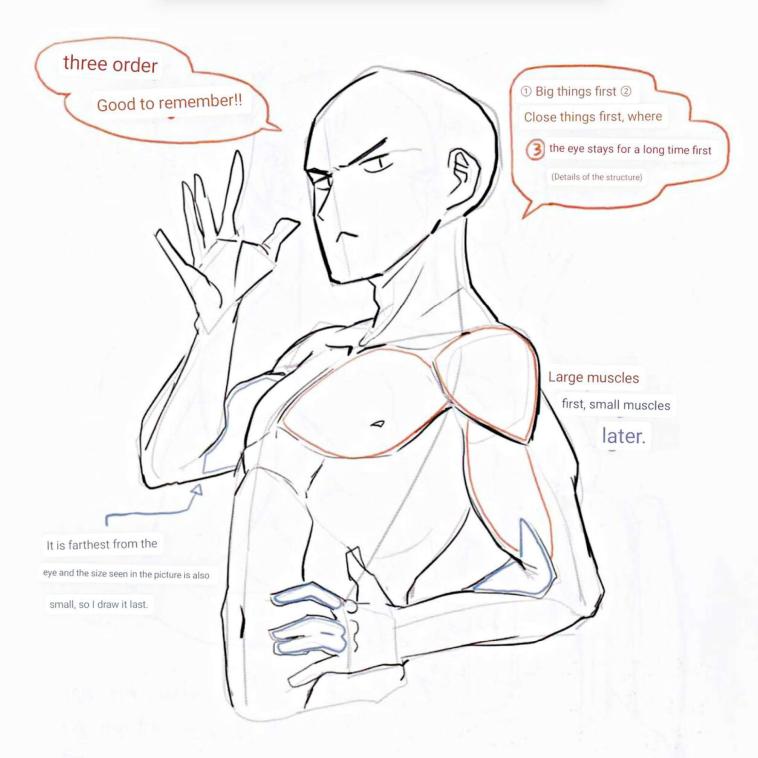
Draw the character's face, impression, and costume.

Instead of drawing very detailed features, I focus on facial expressions and features.

When drawing clothes, it is recommended to start with a large area.



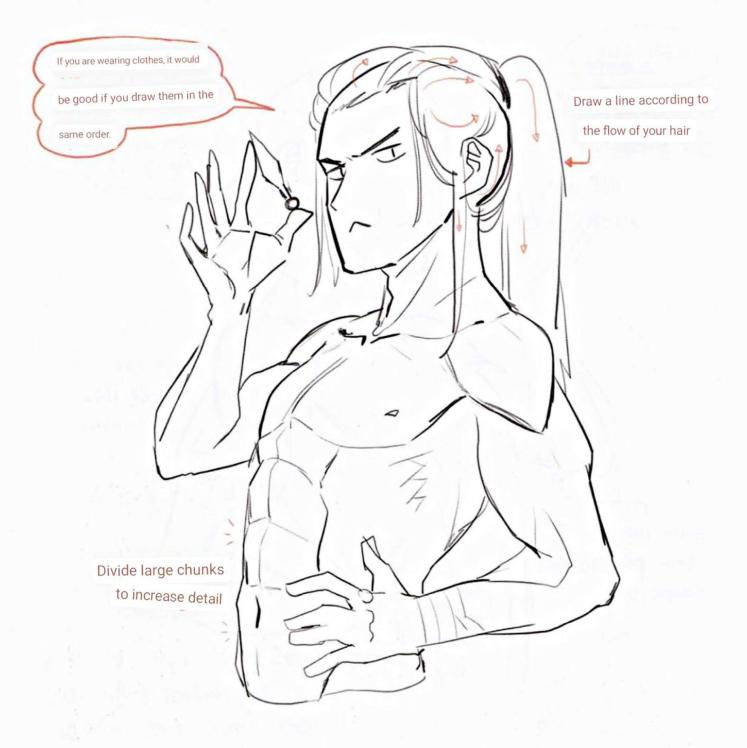




Draw the muscle mass to match the shape and location of the

muscle. It is easy to draw the large-volume muscles first (chest or shoulders), then attach the smaller ones (abs, etc.). As in

the example, you can put a new sketch on top of the sketch, but if possible, it is faster to correct and supplement the original sketch with an eraser.



Draw more details.

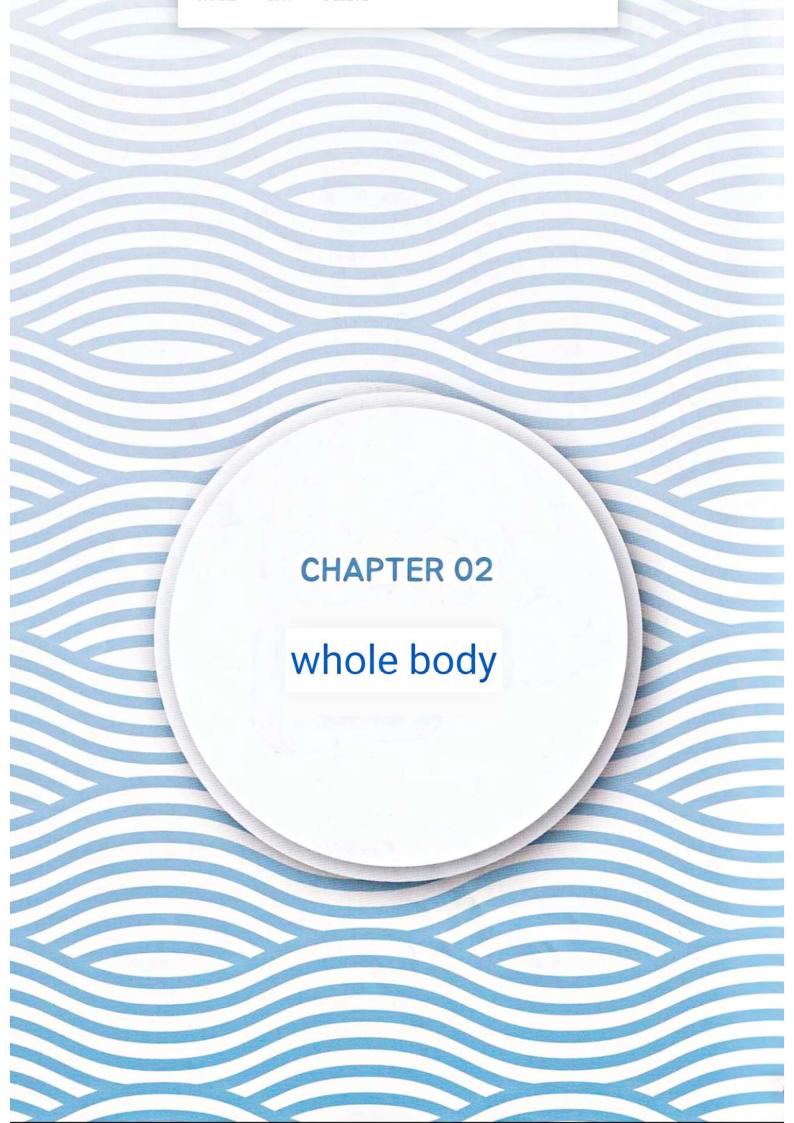
I even draw parts that are too small or have an ambiguous shape like hair. Breaking

large chunks into smaller pieces is also performed here.



After drawing all the lines, erase the sketch.

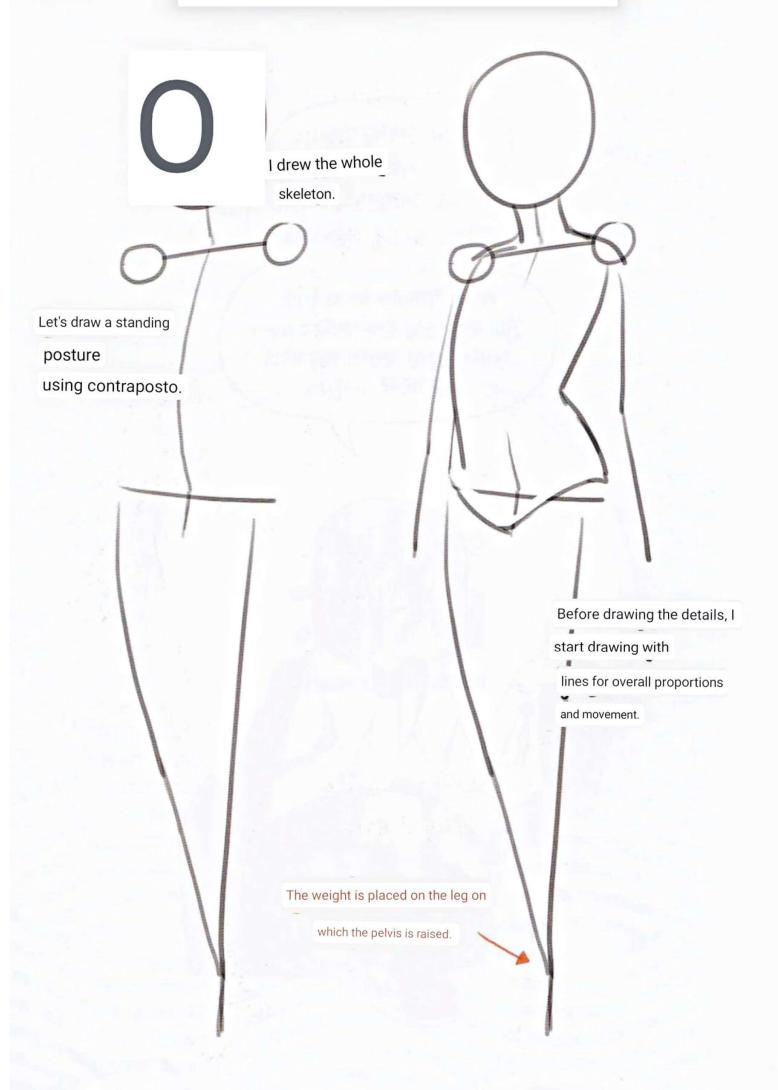
You can also draw very detailed parts (beards, scars, etc.) that are not drawn in the sketch.

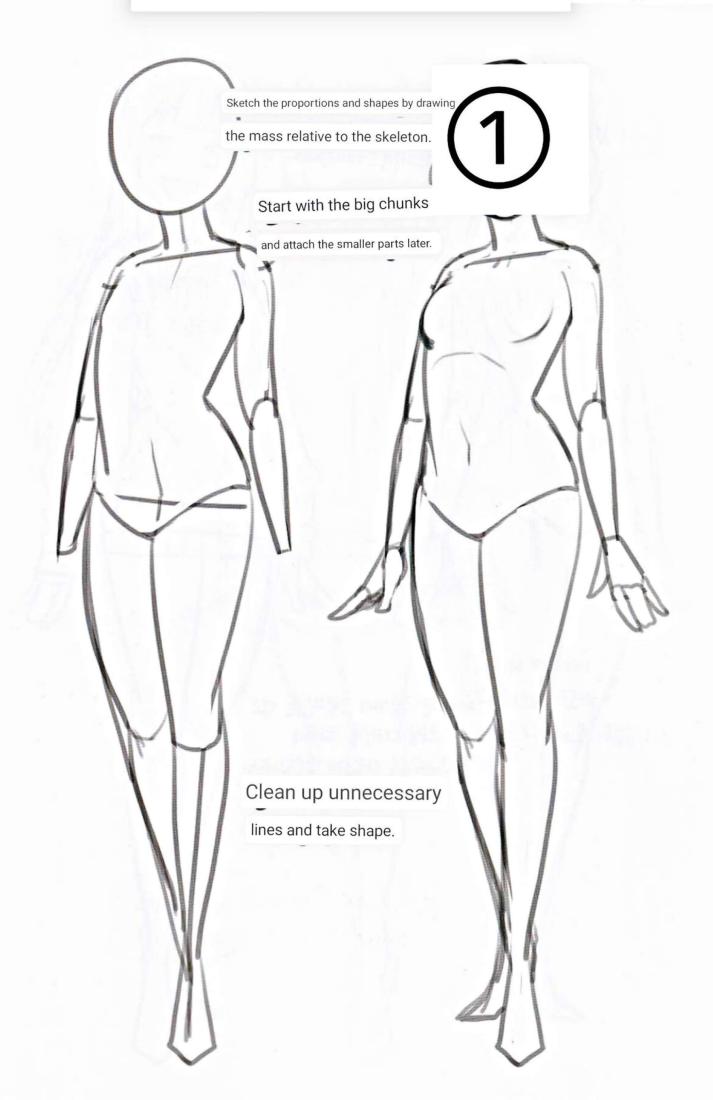


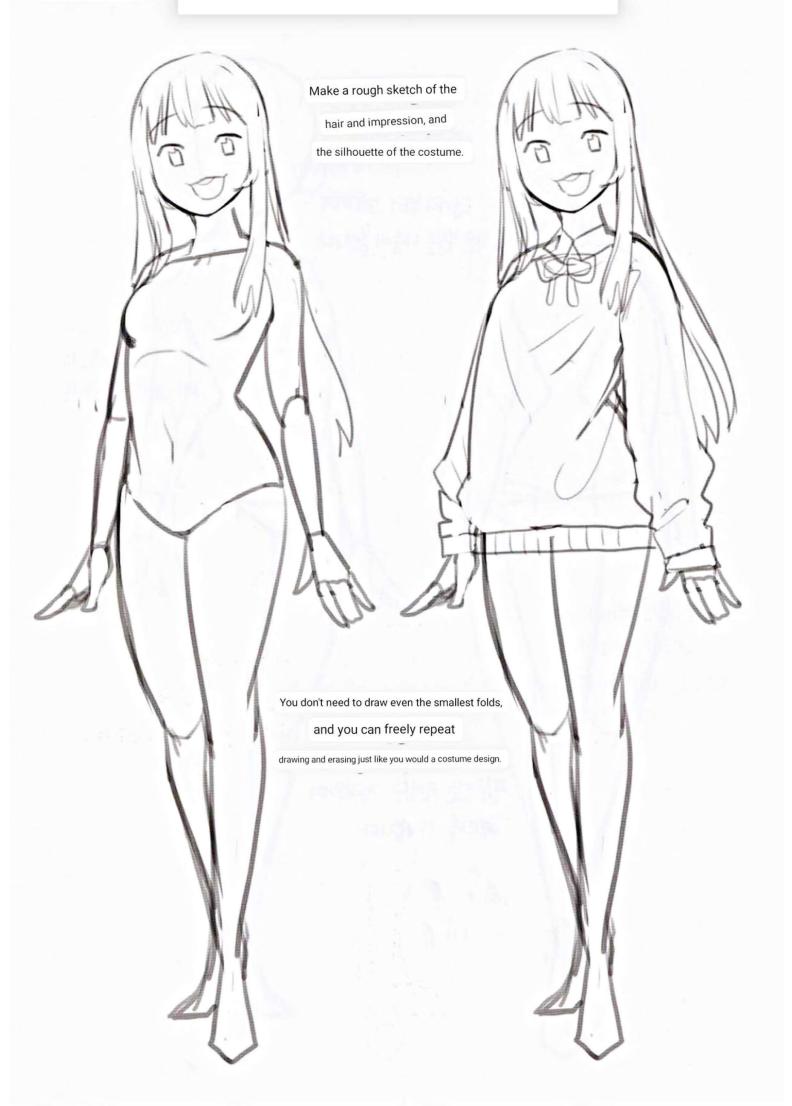
Just like making a sketch
on a picture, before you
start drawing, think of a rough blueprint
of what you want to draw in your head.

It's good to have reference materials such as photos, but only you can imagine the finished picture, so let's draw the picture step by step based on the finished version drawn in your head.

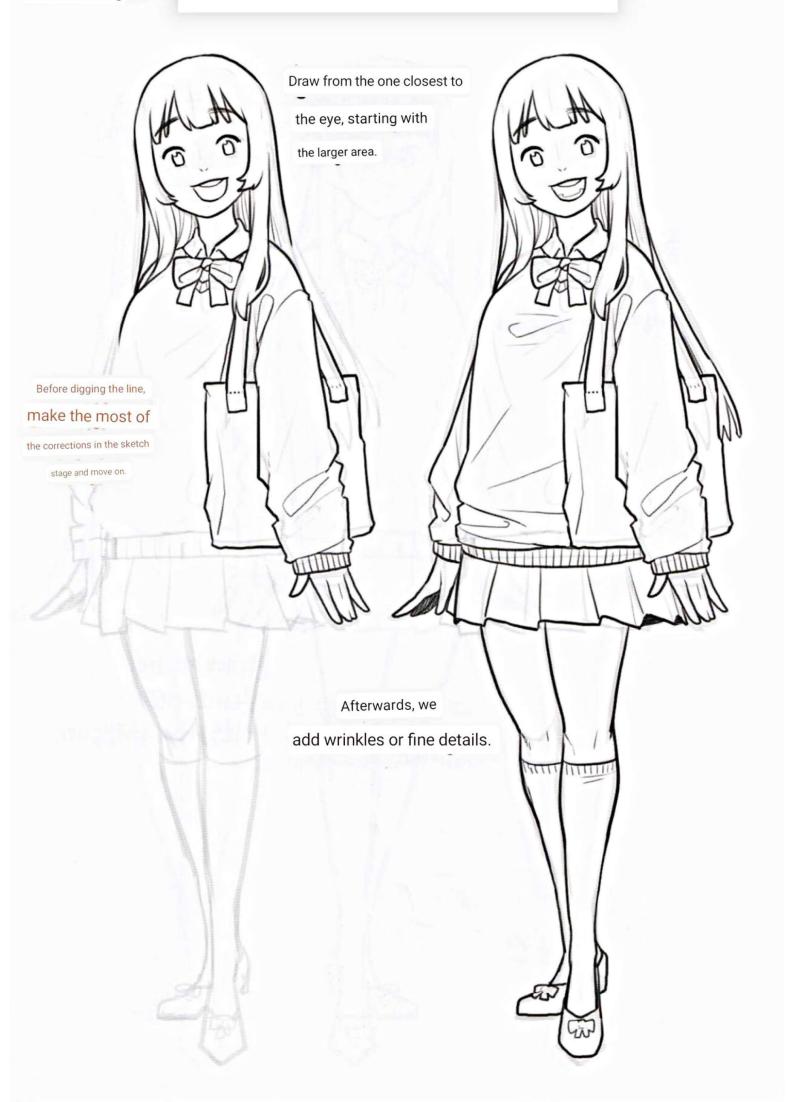




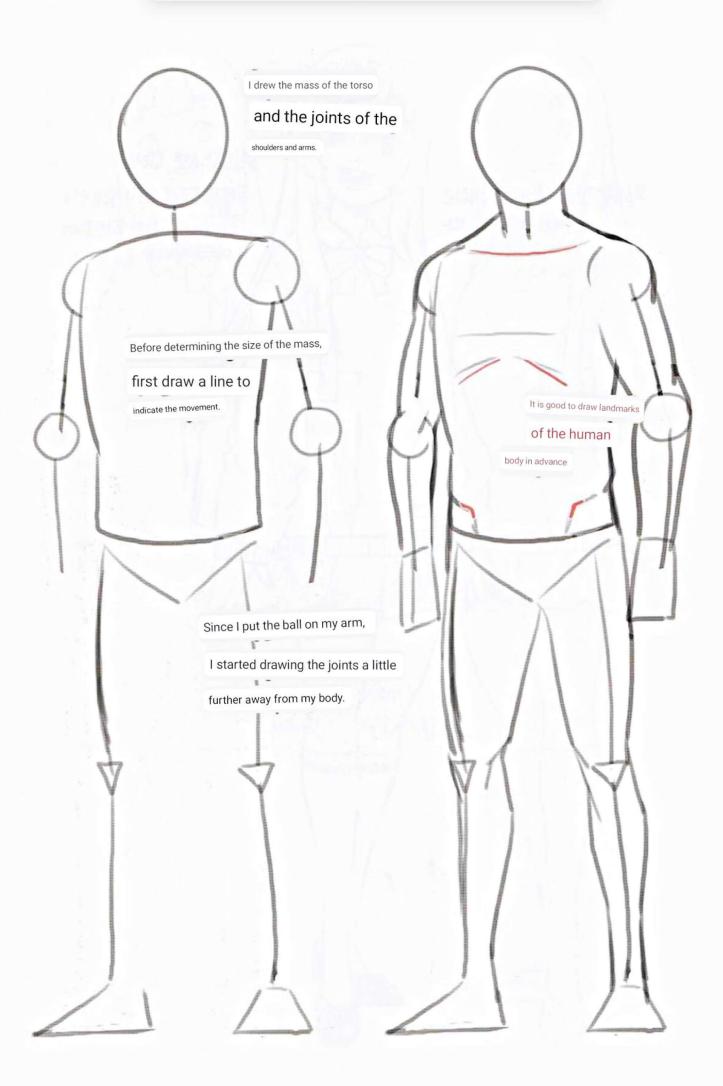


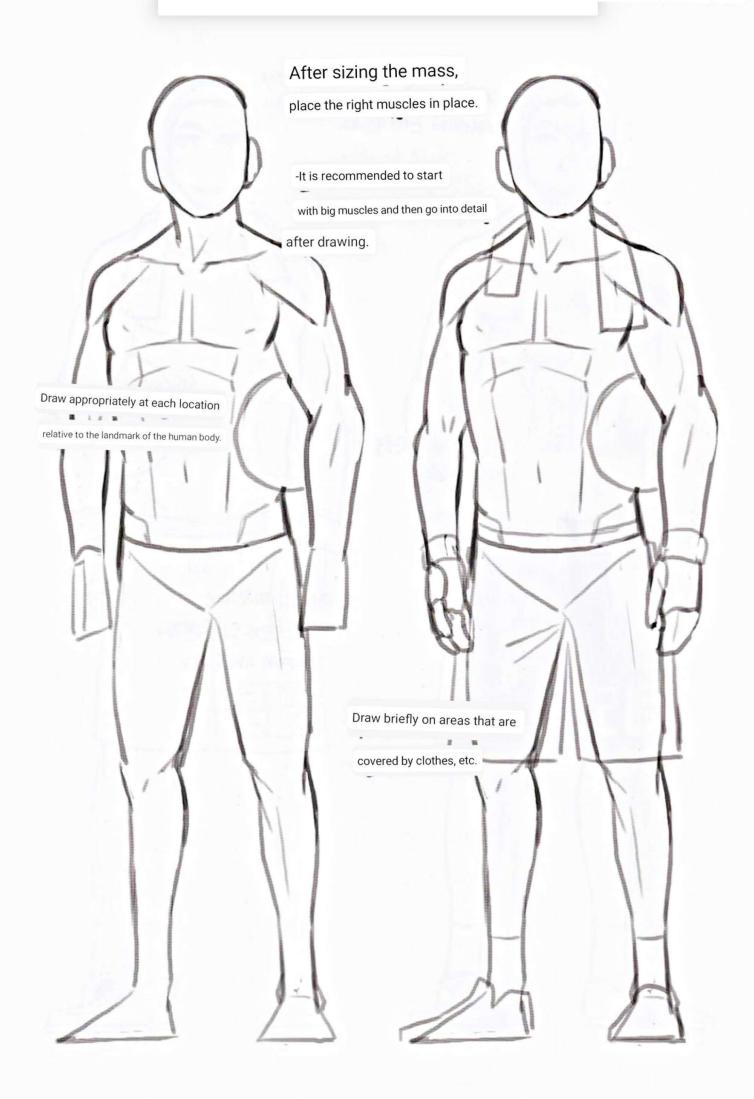


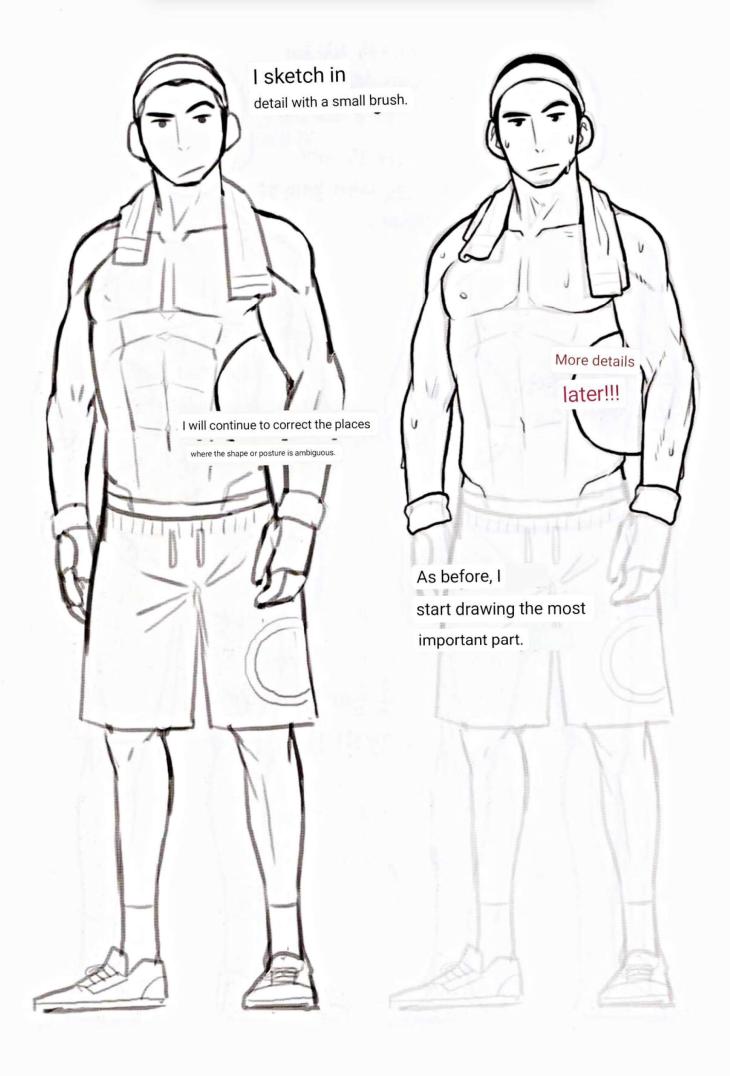


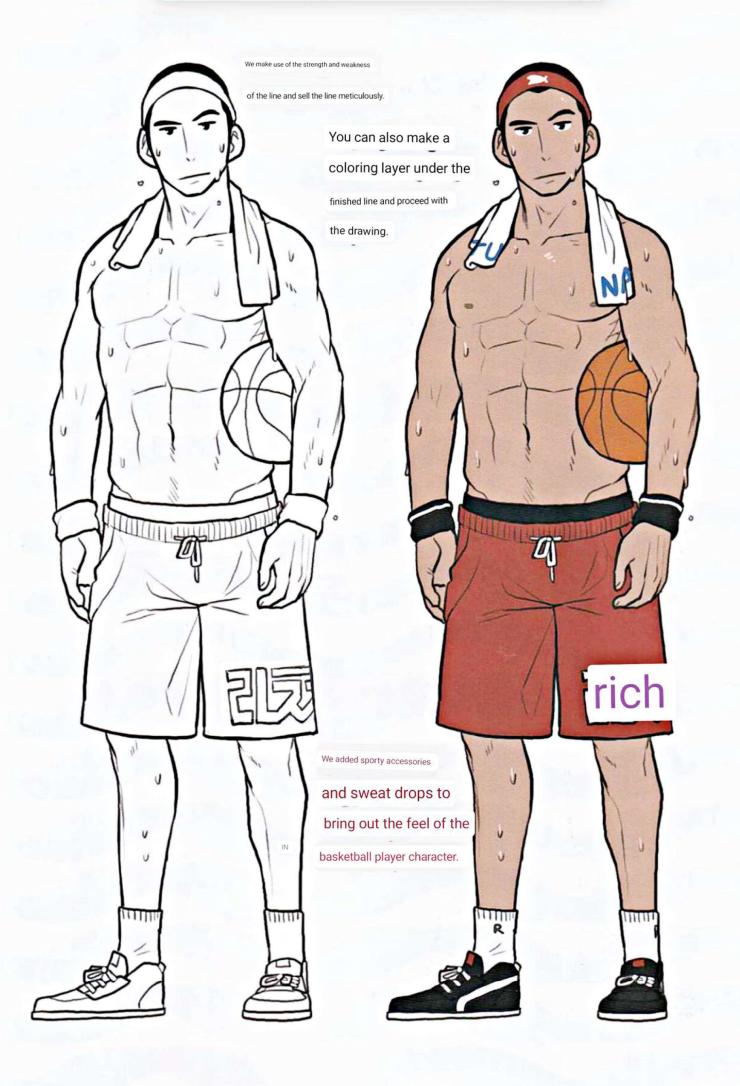








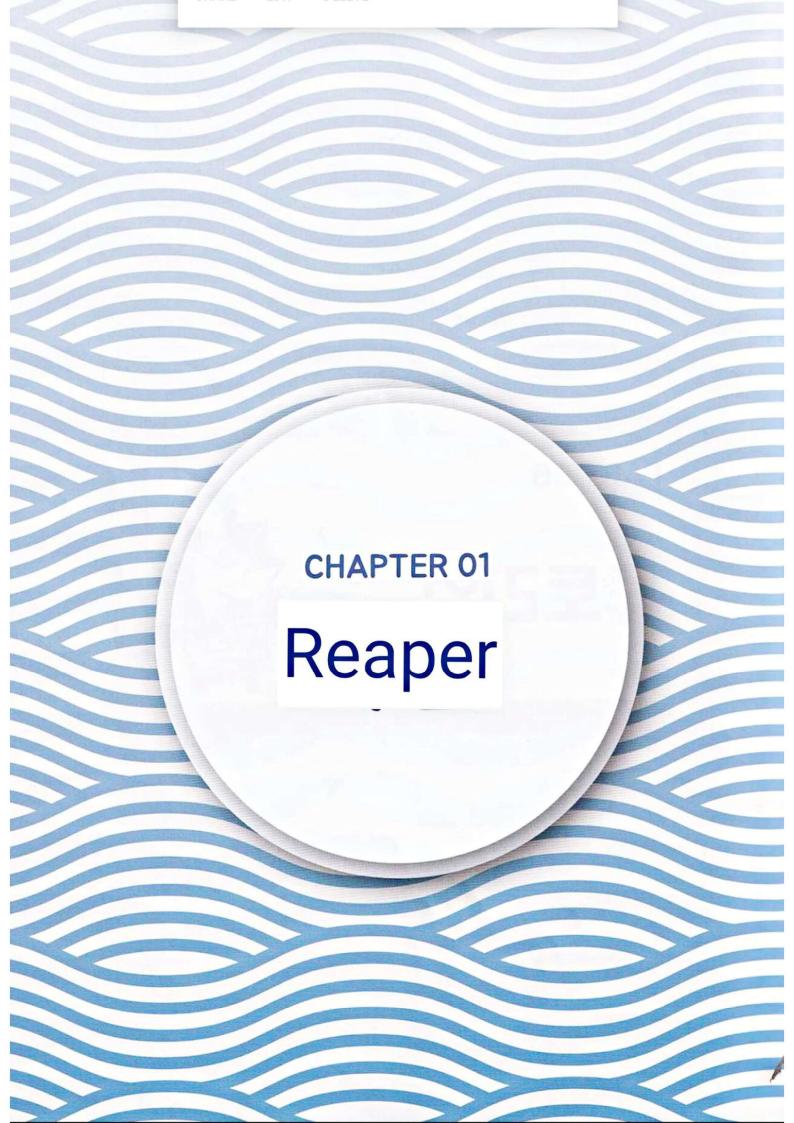




PART 06

tutorial





Draw a baseline for the

head and projection.





Draw the upper body mass along the

baseline fitted in perspective.

OG. Tutorials | 185



The lower body was also drawn

thinner as it went down.





Draw the features and hair. I drew



RT 06. TOTORIAL | 189

I drew a costume





ART 06. TOTORIAL [19]



Start picking the line. There are

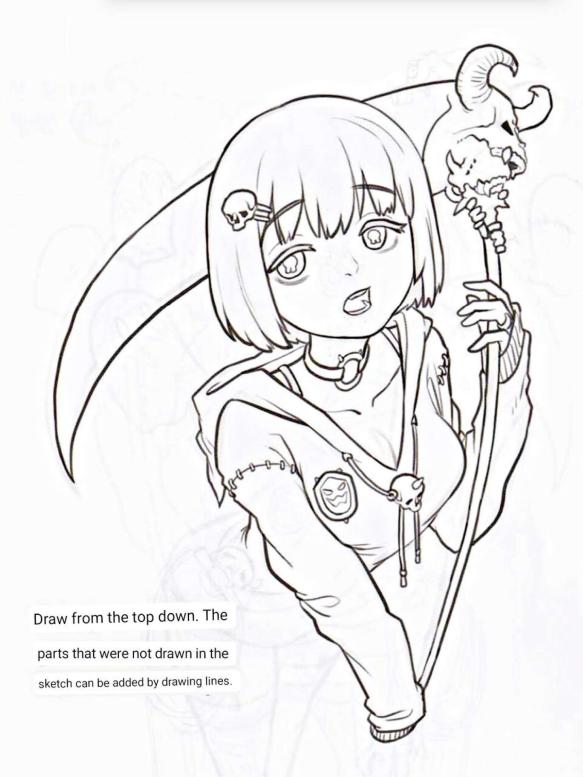
no tricks or tips, and it is better to

make use of the strength and weakness

of the line.



JG. Tutoriais | 19

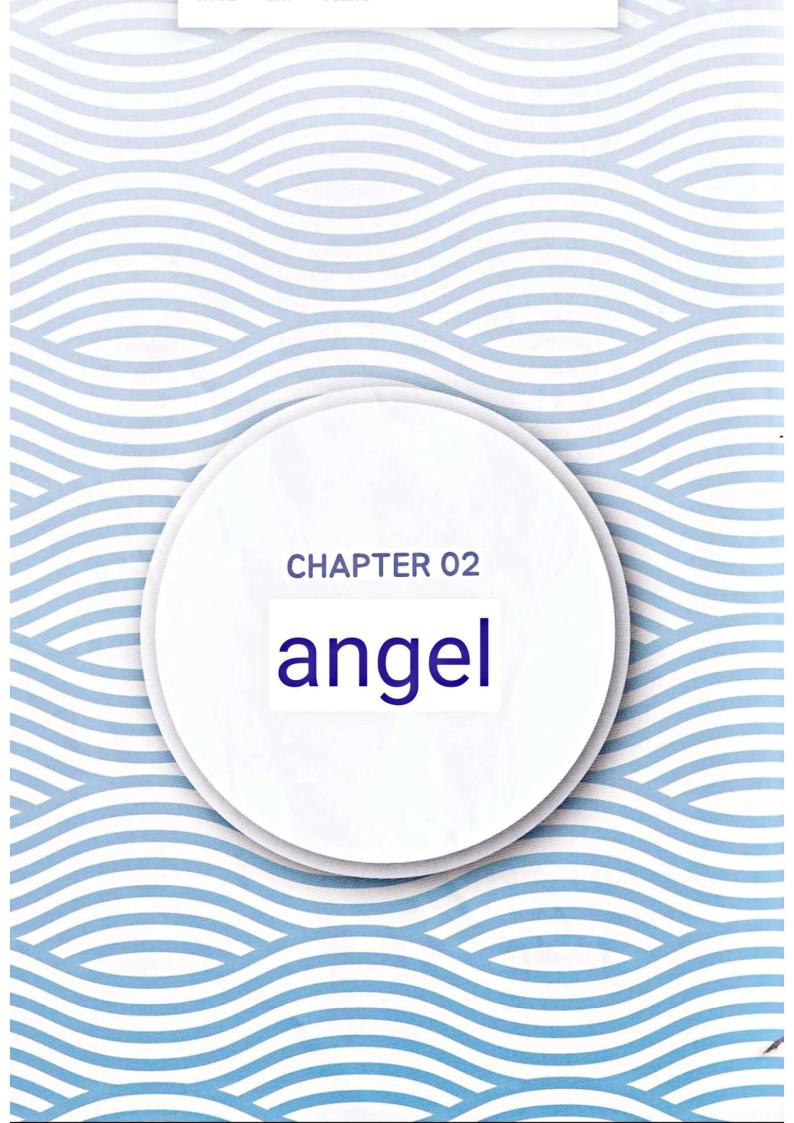




TRI UO. TOTORIAL | 195







Let's draw a squat position. For complex

postures, it is better to start by drawing

movements with a line first.



Based on the line that marked the

movement, start drawing in large chunks.



PART OS. Tutorials | 201

We break the large chunks to fit the muscle

position and mark the small structures.





PART 06. TUTORIAL | 203

I thought the structure was too complicated, so I changed it to a side face.



204 |Kind drawing

Draw the features and hair.





sell the line. In addition to the strength of

the line, you can also crush the line with the finger frame 40.



The wrinkles were not clearly structured enough to draw lines, so

I marked the name with a translucent and large brush.



It is a drawing with all the lines arranged.



ANT OU. TO TONIAL [207

The distant ones are darkened to give perspective and



210 Ikind drawing

For the fun of



